



ISSUE TWO - JANUARY MMXVII



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Rattenkönig, Old Burial Temple, Wolfsvuur Records,
Initiation, Wargun, Forgotten Kingdoms,
Pagan War Distro Rex, Warwulf, Cernunnos Woods,
Evil, Depressive Silence, The Throat,
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REVIEWS

Regnans/Draziw, Ectoplasm,
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Snorri and Funerary Temple.
Plus a classic review

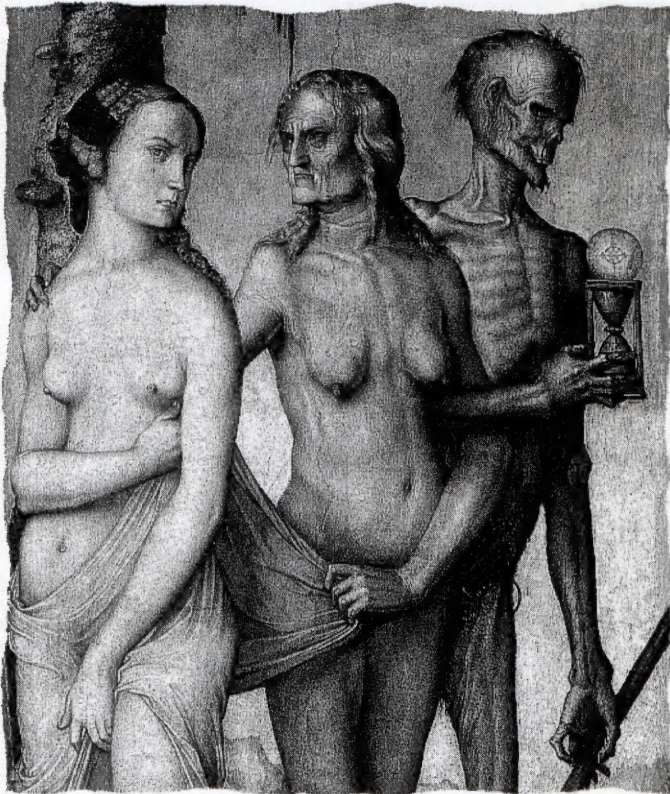
Logo by Bloodoak of Australibus Tenebris
Hails to Noctarth and Nocturnum

THROUGH THE VOID ZINE

ISSUE TWO

Limited to 100 copies

Do not look to these pages for hope!!
Beyond is only DARKNESS and DEATH...





RATTEKÖNIG (PUTRID FILTHY BLACK METAL)

TTV:

Greetings Bloodoak and Necropriest, welcome back to Through the Void Zine. How's life these days?

R:

Cheers for having us back for another interview.

TTV:

Enlighten our readers about Rattenkönig... What does the name mean? What inspired you guys to create this project?

R:

Rattenkönig is derived from a German term, which translates to 'rat king' in English. A rat king is used to describe a number of rats joined together by their tails, which may be caused by faeces, fluids or blood. They were most commonly seen during medieval times and were associated with bad luck and The Black Death, so it is a fitting name as some of Rattenkönig's conceptual themes are based around plagues, medieval history and death.

The project was first created as an outlet of manifesting anything improvised into a mix, it wasn't until the release of 'Blood Perversions', where structure and intention is incorporated into the song writing.

TTV:

As of writing, Rattenkönig has churned out 6 releases, mostly rehearsal demos and the odd split and a full length thrown into the mix. Do you have a favourite release to date, or is every release more of a separate entity in itself?

R:

There are no favourite releases, however our favourite batch of songs has just finished being recorded and will be featured on an upcoming split, more details on that later...



TTV:

How did you go about deciding to release a split tape with Salvation? You guys have also played together once before, are there any plans to play with/collaborate with them again, live or otherwise...

R:

We have been good mates with Noctarth for quite some time now, the discussion of the 2013 split came up one night as we were having some drinks.

There has been another split planned with Salvation for an LP release, which shall be scheduled sometime this year.

TTV:

What does 2016 hold for the band? Will you be doing more live shows as well as keeping up with the new releases? Is there anything you can tell us, is there anything lurking beneath the shadows?

R.

We are always in the process of creating new music for Rattenkönig. There are also some numerous splits in the works; details will be revealed when the time is right.

Currently, there are no live shows planned for Rattenkönig, however, our other project 'The True Goatblood' will be playing at the annual Recrucifying the Bastard in Van Diemen's Land, during Easter 2016.

TTV:

On some of the tape layouts, I've seen a few mentions about an artist - a guy (I think?) known only as "Äüldorlok Bloode" or simply "Äüldorlok", tell our readers, if you can... who is this person? What is there relationship with the band? Do they have any other work you could tell us about?

R.

'Äüldorlok' is a close friend of ours. He originally started off as the bass player of the band; now that it is a two-person's project, Äüldorlok has now taken up the task of generating some of Rattenkönig's artworks.

He has featured in some releases of Australibus Tenebris; however there is still a lot of unreleased material that would never see the light of day.

TTV:

Do you see all future releases still being available first via Australibus Tenebris (as always) or do you see Rattenkönig taking that next step?

R.

The splits we have in the works will most likely not be released though Australibus Tenebris. Depending on the type of release, and as Australibus Tenebris focuses on tape distribution only - we are also open to having our propaganda released through various honourable sources.

TTV:

What is in the 2016 pipeline for A.T.? Can you tell us about any pending releases? Anything new from (The True) Goatblood? One can only hope...

R:

We have just finished recording the first Goatblood full-length, this black abomination will be out sometime this year, set for a CD release through Dark Adversary Productions!

There are also plans for a Rattenkönig demo, to be out later in the year.

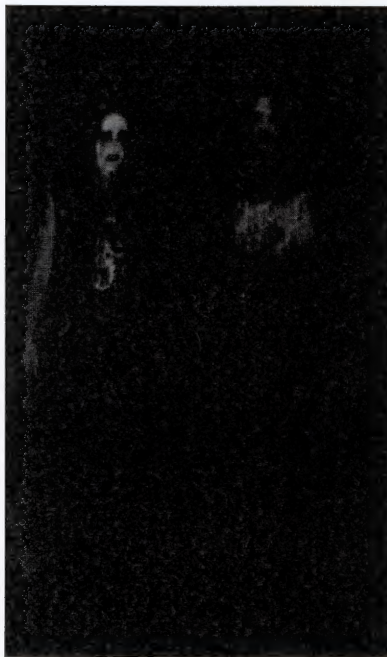
TTV:

Thanks again for the interview, the last mark is now yours to make!

R:

Thank you for your time.
Black Metal is not just music... it is a way of life!

HATE and INTOLERANCE!

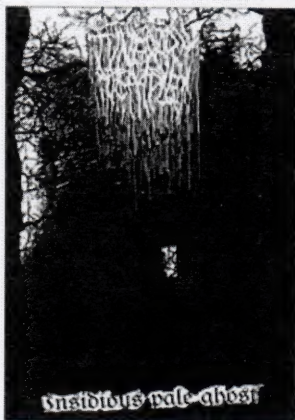




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at666.bigcartel.com

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OLD BURITAL TEMPLE (MUSIC FROM ANOTHER REALM)

TTV:

Greetings! Thanks for being a part of Through the Void Zine, how's life over in the western states?

OBT:

Things have been... alright, been fascinated with the heavy cloud coverage.

TTV:

Explain to our readers what O.B.T. represents, is it an entity on its own, or is there some control applied to it?

OBT:

Old Burial Temple is an entity of its own. It is the parallel of the spiritual and human dimension, the voice of songs of olden melodies; an unbridled, super subconscious of state.

TTV:

The name of this project: Old Burial Temple, is most intriguing... what does the name mean?

OBT:

I have always been interested in various religious funeral processions and how death was celebrated in some degree. For example Dakhma, which is a very romantic ideal and large

constructs have been erected through the millenniums of time from the Egyptians with the pyramids to Celtic grave mounds Tumulus which has also been found in as far north as Norway, these mounds would consist of a King and second mound his horse. Cycle of life, and so the name Old Burial Temple came about.



TTV:

How did the idea of the project come into being? What is the purpose of Dark Wave Ritualistic Meditation Music?

OBT:

At the time, I was going through a lot of anxiety and depression issues and my interest with the spirit world reached an all time high. I have been an avid Crowley reader for years and started meditation exercises. I had also been reading Doors of Perception, LSD I found as a hard reset of the neurological pathways which gave clarity compared to Xanax and the rest of the pharmaceutical world. I began experimenting with tones and structure based on 777, 9, 3, and these pieces came through this process.

TTV:

Recently the CD compilation, "Inner Temple Mutilation" was released, a collection of several early demos and split releases. Looking over the past until now, how do you feel about the project now compared to its inception?

OBT:

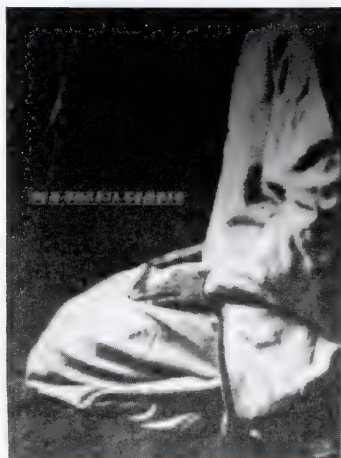
It has remained the same fundamentally; the process is carried out the same way as it was in the beginning regardless. The meaning of this has not changed.

TTV:

The sound of O.B.T. is unique, almost alien (overly strange) in nature. What thought(s) go into a recording? Is there a specific location or a time sought to record this type of music? Or is it more of an "in the moment", out of body experience each time?

OBT:

It's more of the latter. Mentality has a lot to do with O.B.T. It is very ritualistic in recording for instance I would burn sage and white sandalwood to clean the air before anything takes place.



TTV:

Where can we find your releases?
Is there anything new on the horizon?

OBT:

There are a few Australian labels with copies of the demos and the CD inner temple mutilation also can be ordered straight from me via email:
anno_obscura@live.com.au

TTV:

Recently O.B.T. played an impromptu live set supporting your main project "Drohtnung", is this something that will happen again? What was it like to have your creation come alive in that form?

OBT:

After this experience and the involvement, is S.G (drones) and D.C (percussion), they both are very familiar with O.B.T and gave further dimensions. They now both have become session musicians of the entity. It was the first time Old Burial Temple was performed in a live audience and in saying this, it was so quiet - you could hear a pin drop in the room. You knew everyone was really listening to every tone. It was fantastic to have that respect. The horizon for 2016 is looking like a new golden dawn for Old Burial Temple with interest coming from around the world. We have one show booked for the two day show in June in the NSW namely Black Mountain with a slew of incredible noise acts including Host, AGLS, Haraam, Armour Group, Abre Ojos, Transcendental Warlords and the list goes on...

TTV:

Thanks for the interview; the last words of the interview are yours!

OBT:

I didn't go to heaven.





WOLFSVUUR RECORDS (DUTCH BLACK METAL LABEL)

TTV:

Hails to Erghal and to Wolfsvuur Records!
Thanks for taking the time for this interview. How are things over in the Netherlands?

E:

Cold, rainy and sombre. Nothing really interesting is going on here. I'm really busy these days with things in my personal life, so it's hard to keep up with all the work with the label and bands. But it's such an important part of my life that I will get everything done sometime somehow.

TTV:

Congratulations on your 9th year spreading the plague of black metal! Tell us about the history of your label. Why did you set it up in the first place? What was it like the early stages?

E:

Thanks! That long, already...

When I started it in 2007 I was planning to use it as a distribution/mail order and support the bands and labels I liked. But I soon realised there are many bands and projects that are not known yet but deserve some attention, hence the motivation for starting the label. I combined the mail order and label for a couple of years.

But eventually it grew into something time-consuming and I decided to focus only on the label-part and therefore I sold the mail order. I'm still satisfied with that decision.

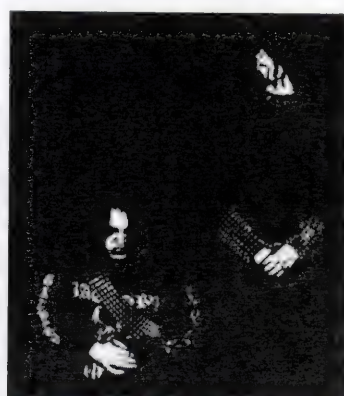
In the first years tapes were being sold and traded more than these days, but besides that not much has changed for me running the label.

TTV:

Over the years Wolfsvuur have released many, many bands such as Kryphtall, Megalith Grave, Nattfog, Entsetzlich and 359 to name a few. Out of all the bands you've released, which are you personal favourites?

E:

That is a difficult question to answer since I chose every band/release carefully and I like them all, (well almost all...) but to name a few; Entsetzlich (one of the longest signed bands) Herxsebet, Hour of Thy Voyager, Grafvolluth, Norns, Nattfog, Barshasketh, Hämys, Teloch, Belliciste and Aegrus.



TTV:

You also play in several bands, well many actual, most notably in the black metal genre - Darkness Enshrouded the Mist, Nachtvorst and Eindig, as well as darker noisier/ambient works Wolfsduister, Geisteremonie and Rakshasa. Out of all the projects you've been a part of, which one stands out? Which one should we seek out the most?

E:

Well, I'm most proud of my work with Wolfsduister. But I think Nachtvorst stands out the most due to its experimental nature. Then again the one I listen to the most to DEtM. And Eindig has the most followers I think. They are all very different so it would depend on your taste, but I would advise

to seek out Darkness Enshrouded the Mist since that project would probably fit best with your readers.



TTV:

Will there be any more splits or collaborations planned with the ghastly Portuguese hordes, like the Mons Veneris/DEtM split tape?

E:

There are no plans for any splits with the Portuguese scene. DEtM will have some new splits coming soon though, one of them being with Vermapyre.



TTV:

Other than Wolfsvuur, where can our readers find some of your bands' releases?

E:

Darkness Enshrouded the Mist - Tour de Garde
Eindig - Funeral Industries
Rakshasa - Black Gangrene
Nachtvorst - Code666
Wolfsduister - Serpent's Eye Records
Geistzeremonie - Dungeon Tapes

TTV:

What is the Dutch black metal underground like these days for you? Are there many bands that you'd recommend? Are there any bands you are working with or would like to work with?

E:

I'm not involved with the Dutch scene. The only guys I've been in good contact with are the guys from the bands from Het Genootschap. Besides that there is a small circle of people I work with in my own projects.



TTV:

There used to be a sub-label attached to Wolfsvuur, Schaduw Records - which mainly released the weirder noisier/dark ambient releases. What happened to this label? Will it ever return?

E:

It went on hiatus after five releases because that was also the time Wolfsvuur had grown a lot and the label and mail order were consuming all my time. Maybe it will return, but not any time soon I think. I have also released some ambient/noise material through Wolfsvuur, for example Seeth and Wolfsduister, so there might not even be a need to have a sub-label anymore.

TTV:

Over the years you would have formed many great distro and band links, of all the labels which would you recommend our readers to contact?

E:

I have always worked well with:

Altare (Bubonic / Discipline), Black Gangrene (and Upon the Abyss), Tour de Garde, Werewolf Promotion and Ominous Domain.

TTV:

What are your plans for 2016? Is there anything you can share with us, or must we wait until the darkness is ready to descend?

E:

There are no releases for Wolfsvuur planned at the moment. But I know some of the bands are working on new material so new releases will surely happen.

Besides that, I have redesigned the website and opened a Facebook page for promotional purposes. Concerning my own projects 2016 will bring a couple of new releases; a new Nachtvorst album, two DEtM splits, possibly an Eindig split and EP re-release, a Rakshasa split, a Goat Altar split and some more projects.

TTV:

Many thanks for the interview.
We leave the last words to you!

E:

Thank you and support to your zine!
In darkness and obscurity,

Erghal.





INITIATION (OCCULT BLACK METAL)

TTV:

Hails and welcome to the second issue of Through the Void,
how are thing over in the US of A?

I:

Thank you. It's good to be on the Other side. Things in USA are
conflicted as always, beautiful nature, but stupid people.

TTV:

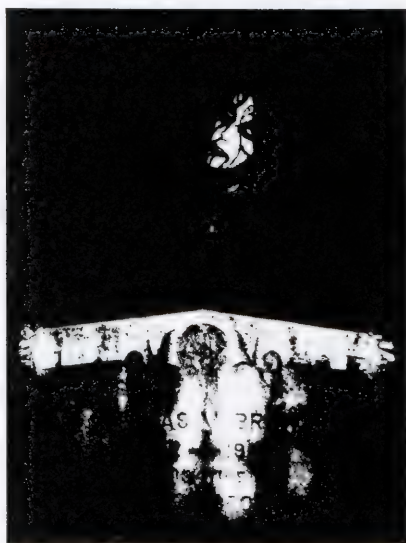
Initiation was formed in 2013 from the corpse of the band
Wight. What were the reasons behind the change and what
path is Initiation heading down?

I:

It's actually quite funny you say that. Wight and Initiation
are separate entities entirely. They were formed around the
same time via 2012. Wight was initially the darker more
hateful project and initiation was the more introspective
melodic and brooding one. Throughout the Career of these two
the tables have turned and the names have switched, and
Wight went on hiatus a bit. The Initiation demo,
Nychtophilia, is going to be released at some point under the
name Wight, I feel it fits that piece better, and it was
intended to be an album.

In fact just today I finished a new song for Wight, to answer
the original question, Initiation was formed from the ashes
of my first band I led called Torment which contained members
of the one man bands of recent times known as Trample the
Cross or TTC (on second guitar) and Diabolus Amator (on Drums).
The band split up do to some conceptual differences. I wanted
to focus more on writing new material, and wasn't worried
about playing shows. Besides that I'm a little well... selfish.
I have a solitary vision that I want to create, there are no
hard feelings towards either of them though, and Sermeot
from TTC is still my best friend. I fully support both of

their projects. The path Initiation is heading down depends entirely on life. My musical career is a path reflective of the events in my life.



TTV:

What made you decide to play black metal? Was it something you fell into by chance, or did you have guidance from others?

I:

I don't like to say I 'decided' to play black metal, sometimes. It was inevitable. It's a cliché thing to say but I believe the path chose me; I have always been drawn to the dark and melancholy nature of life. It holds its own beauties which I am quite addicted to. As for black metal itself it's really something I kind of discovered on my own. I mean sure I had a particular friend in my past who kindled the fire, but I was the one who poured on the gasoline. I was destined to find it, through whatever means.

Later on in life I met Sermeot, (then called "Heathen") at a show of his band Leper Lord at the time, which I later joined for a short period of time until it was dissolute. Him and some other close friends associated with this time really helped concrete the ideas in my mind, that's about when I started productively creating. They all support me 100%.

TTV:

Tell our readers about the band's releases up to now, what are they all about?

I:

There is only really one official release as of yet, though many are due to come out soon, just waiting for the process to come to an end. The demo, which is to be rereleased as Wight doesn't really count. A Ritual of Blood, A Pact of Ashes is the first real Initiation release. As far as what it's about, that particular one is more than personal, and it's closely guarded as to what it's about. It has to do with some Ordeals of a great personal inner struggle, and its contents aren't available for the public. No need to dig old graves.

The second Album is set to be called "Travelling the Path of Solitary Devotion." It's currently in the long process of mixing and mastering via Morboso Macabro Grotesco. The title really explains the overall theme of the album. Besides that though, it also has a lot to do with things of the past that still haunt me, and probably always will. Recording this album was a cathartic experience, I'm anxious to see its release and catalogue it into my archives.

The Split with Entsetzlich is the only other release set for now. It's entitled "Hymns of Death Triumphant", my end of the split is just that, hymns of reverence and praise to Death.



TTV:

What bands out of the USA are worth our time, is there anything decent these days? What is this "Hordes of the Black Sun" group I've heard mutterings about?

I:

You have to really dig sometimes, there's a lot of garbage out there in the public/popular scene, just like anywhere. There are some greats that I worship from my country, but most are ones I'm sure you are already aware of like Grand Belials Key, Judas Iscariot, Masochist, Black Funeral. As far as newer stuff the band FIN is absolutely phenomenal and worth checking out. Dispellment is another fantastic black metal project, more in the classic vein of black metal.



TTV:

Initiation uses a lot of occult imagery and themes in its works, what are your personal views on these types of things?

I:

The Occult plays a heavy role in Initiation. It's a big influence, but I consider it something that everybody interacts with every day, and not necessarily something "special" In my eyes every thought, every word, when powered by will and motivation is a spell.

TTV:

Is the ritual of the "Initiation" a part of every waking moment of your life?

I:

It Is. Initiation is my life. My life is Initiation. That is sort of how the name is defined, it's my Initiation into death.

TTV:

Will there be any new releases this year? Are you planning to take the band live?

I:

The Split with Entsetzlich would be out by now.

The second album still needs much work, and I don't see it being released till hopefully the summer (or winter, depending) It is set to be released through Dark Adversary, and Morboso Macabro Grotesco. I hope to someday take the stage as Initiation. But I currently haven't found any musicians in my area I'm willing to play with on stage. Black Metal isn't particularly popular where I live, which is good, but frustrating that there aren't more souls into this art that I could work with. I intend to do it soon though, I hope to start searching for some musicians (wherever in the world) very soon.



TTV:

Do you play in any other projects, or similarly to some other musicians, do you have any artistic pursuits?

I:

I play in Initiation and Wight; the two are of the same beast.

Think of Initiation as the body and Wight as the spirit.

Other than these I have pretty much done something in at least a song in every black metal project in this area. Leper Lord was the first black metal band I joined, though Torment was out at the time. I wrote the drums and played them for "Screams upon Morbid Winds" which as ever released or finished.

Torment was my first project of my own, in which I played guitar and did the vocals, as well as writing all the music. The music of Torment was not exactly the kind of music I was

really hoping to write, and it didn't quite pan out the way I wanted. It disbanded as such, and I formed Initiation. I recorded two demo songs for Black Plague 2 years ago. Black plague, though not at all known (intentionally) was probably the first real black metal band from our area (northern Virginia and right into West Virginia). Me and him sort of recently had a falling out and haven't talked since I also played a couple different things in Trample the Cross. I did some clean chanting on an early song, not my best work there. I did some drums on the demo "three chalices raised to the throne of death" as well as some random vocals. There may be a masked project that I will be helping with soon too. But by nature that's secret, then of course you have Initiation and Wight. I may be missing something but I'm not sure. I get asked to play in projects a lot.


TTV:

Thanks for the interview, now the final incantation is all yours!

I:

Thank you for your time. Always a pleasure, Ave!





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WARGUN

WARGUN (BRAZIL'S HAMMER OF DEATH)

TTV:

Hails and many thanks for allowing this interview, I know that you're a very busy man! How's everything at the moment in Brazil?

WG:

Heilsa, my friend! I am very honoured to participate of your zine... Here, I am doing what always want: Creating and spreading hate music to the listeners...

TTV:

Many of us know you from the Brazilian black metal juggernaut EVIL, however you have also played in many other bands as well - either full time, as a guest or as a session member. Tell our readers about all the bands you've been involved in, which bands (besides EVIL... haha) are your all time favourites?

WG:

Nowadays, I am involved in various projects/bands, as:

- 1) RAVENDARKS MONARCHAL CANTICLE - My primordial War Metal band, exists as a Duo, since 2004, and already spread a lot of releases through the underground;
- 2) FUROR VOLTURNO - Pagan Metal band, since 2012;
- 3) COMBATE SP - Rock and Roll Project;
- 4) DIE HUMAN RACE - War Metal Chaos;
- 5) A IRA DO SUDESTE - Rock and Roll Project;
- 6) RITUAL MURDER - Orthodox and Obscure Black Metal;
- 7) HAMMERGOAT - War Metal of Death;
- 8) ASSASSINATO - Horror Black Metal;
- 9) SEMEN HOLOKHAOZ - Thrash Metal, Old School

TTV:

What made you decide to become a drummer, and can you play any other instruments?

WG:

My first instrument was a guitar, but, when at the first time I studied this, discovered that it wasn't for me...
I became a drummer, because when I stared at the kit the first time, it was comfortable and played a great sound to my ears...



TTV:

Tell our readers about what it was like when you first joined EVIL, how did you end up meeting Warlord in the first place?
Was it easy to fit into the band given Warlord had been playing (mostly) solo for quite some time now?

WG:

EVIL is a killer opportunity for me, as an amateur musician... He is very selective and introspective person... I remember that I joined firstly as a session member, to help him as the killer compilation The Night and The Fog. The first music created as a duo and recorded were Ancient Hatred. In the first times I had a lot of difficult to understand and execute the main purpose of the band - Play RAW and orthodox Black Metal but, with a lot of dedication and comradeship, we are playing in the band until today...

TTV:

Describe for our readers what it's like when yourself and Warlord record - is there a lot of pre-planning, or is there room for improvisation?

WG:

EVIL record sessions can have a lot of possibilities... I really affirm that both situations: Pre-planning and improvisations certainly will be always present at the record room... A lot of great ideas and some songs were created at the record sessions...

EVIL never had limits...



TTV:

In October, Evil were scheduled to play the Cathedral of the Black Goat Festival in Chicago USA - alongside such acts of Kommandant, Bestial Raids & Volahn - but as we now know, things didn't exactly go to plan... can you share with our readers what actually happened, and also, what are you next set of plans for live shows? Anything planned after the upcoming Mexico gig?

WG:

Here, the bands official statement about this shitty experience:

"Illegal and too dangerous for America - about imprisonment and deportation of Evil in the USA"

After 10 months of preparing, weekly rehearsals, we had 1 hour and 20 minutes of set list for Cathedral of the Black Goat Fest. It was a great chance to meet old friends and play

alongside some cult US bands in Chicago area. Our problems had begun after arriving in O'Hare International Airport.

The officer from Department of Customs Border Protection started making us too many questions about our stay in Chicago, our jobs... and of course, all questions were answered. The officer stamped our passports and sent us to the x-ray to check our luggage. Before they started checking our luggage, another officer started making us the same questions as the first officer did, and we said the same answers. They got a lot of interest for our stay in Chicago and asked us: "Do you play in a band, guys?" We said, no. So, officer checked our luggage and nothing wrong was found, but he asked us once again: "Do you play in a band?" No, I said (Exactly as the American guy who invited EVIL, directed us). After that, officer confiscated our phones and a few times later, more officers came and took us to Department of Homeland Security for interview us separately. Then, our real problems started.

During individual interview, two officers returned with same questions. This time, they started asking us about a musical festival we supposedly would play and we kept saying "No". Thus, after more hours, interviews and more negative answers from our side, they sent us to an immigrant prison.

Around 5 hours has passed and they sent us back to the interview room and said us: "We checked your phones and we have the truth, we know everything about this festival, we know why you are here, so better start telling us the truth or you will be arrested for false testimonial", and thus we did. Then, after 10 hours of questioning and 5 hours in prison, our Visas were revoked and we were deported back to Brazil! We are very disappointed for all that shit, but at same time, this is interesting to see how things really works in the USA, and here we send many kisses for every Mexican-Latino-American immigrant/officers by treating us like

"persona non grata" or illegal immigrants. I am sorry to say we never was, and never will be like you! We send our sincere apologizes for every person that was at CotBG Fest to see Evil and our big respect to Lord of Depression, Vothana and all the bands involved. I think we can't even go back to the USA so easily again. So, if you want to see Evil, next March/2017 we will meet you in Mexico... and next time, we will get our Visas with Al-Qaeda. It's fast, simply and better way to go the USA." Also, in December/2016, we will do the first complete show in Brazil, to spread our chaos to who really want and can listen! This gig will present 4 bands and maybe will be recorded to be featured in a future vinyl release! Just expect hate and pain - No virtuosity, No clean sounds...

TTV:

Brazil has a lot of different metal bands, most playing some form of blackened death/war metal - but I know there must be other black metal bands as well... What black metals bands from Brazil would you recommend for our readers to listen to?

WG:

I recommend my projects (hahahahahahah), and, Cursed Christ, Iron Woods, Pecifectum, Zurzir, Opus Bêlico

TTV:

What can we expect from EVIL this year? Any new splits or CDs planned, any live shows booked?

WG:

You can expect: Live album split with Der Sturmer; 7"EP with new hymns.

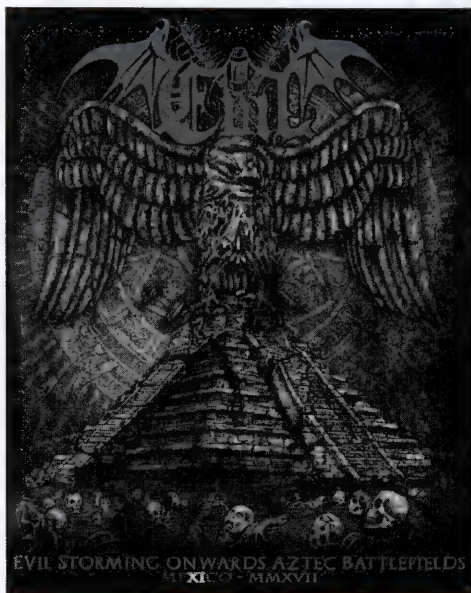
TTV:

Thank you very much for the interview, I leave the last words up to you!

WG:

Thanks a lot for the friendship and support!

EVIL is the cancer in the nowadays Black Metal!



Forgotten Kingdoms

FORGOTTEN KINGDOMS (DARK MEDIEVAL DUNGEON SYNTH)

TTV:

Greetings Azgorh, many thanks for this interview. How is everything going over there in the kingdoms of the east?

FK:

Greetings! Everything in the east is well, the chill is finally starting to set in, although we have not had much of an autumn here sadly.



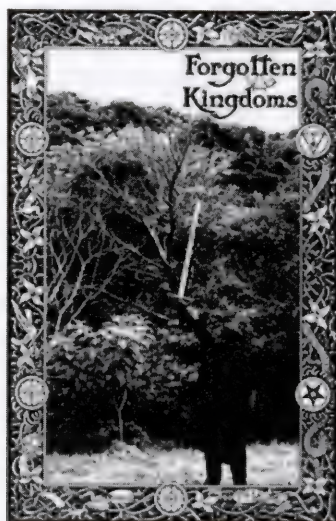
TTV:

Tell our readers about this project, being one of your latest... What was the catalyst that led to the creation of Forgotten Kingdoms?

FK:

I have always liked creating soundscapes on synth which I did for intros/outros for Black Metal albums or within Black Metal riffs, but for some years I wanted to do something completely dedicated to this medieval sound, something which

I could truly create an immersive soundscape world with, which was different to the eerie and haunting sounds of Ghosts of Oceania, thus the Forgotten Kingdoms torch was lit.



TTV:

"Demo I" was released on tape format in 2015 via Tour De Garde (Canada) and instantly cemented the project as something deemed worthwhile... Can you explain what this demo represents? Also, how did F.K. end up on T.D.G, and is there anything else released by them that you'd recommend for our readers?

FK:

This demo was the birth of something which felt refreshing for myself to do as a standalone project; it was a small taste of what is to come and what did come in the full length. This is the very introduction to the tale of the world without end. The pilgrimage towards the stars and supreme monarchy. I have been in touch with TDG and comrades with OT for many years now; he has released many of my projects and always does a supreme job in doing so!

His worthy releases are countless, but I would definitely recommend his new releases from Akitsa, Sanctuaire, The Wanderer and Hunok (!!) to name a few!

TTV:

The debut full length "Blue Moon Gate Between Worlds" is already available via the project's bandcamp page, with the

physical CD out soon enough as well. Describe for us the differences as well as the similarities between "Demo I" and the full length... Also, where can we source a copy?

FK:

As of this interview the album is out now through Dark Adversary Productions, and can be purchased from the DAP bigcartel page. BMGBW is very similar to the demo but more fleshed out, longer tracks, more immersive, I feel more representative of the vision I had for FK!



TTV:

What is it about the medieval fantasy genre that interests you the most?

FK:

Although I do enjoy some of the fantasy themes of dungeon synth, I prefer subject matter which can truly take me away in the mind and act as a real form of escapism. I like occult/left hand path themes (whether they be hidden within the lyrics or blatant) within the genre of dungeon synth, because I feel it is a darkness that is real and thus can truly create certain spheres within the sonic medium and send chills down my spine (as well as those who connect with the music in a similar way), also subjects like supreme monarchy and tyranny I feel go hand in hand with this kind of music also, because when delving into that medieval darkness it does not conjure up "happy" feelings for me, I think of oppressive kings and tyrants who ruled with a

ruthless and iron fist, and I romanticize this kind of totalitarianism.

TTV:

Will there ever be an live performances of this project, or would it be deemed as too difficult to recreate in a live setting, given all the varied instruments and sounds?

FK:

I am actually hoping to do a live performance at some point with FK, I imagine it would be heavily reliant on back tracks and maybe mainly involve a synth or two, percussion and vocals live.

TTV:

Is there any other releases planned this year for Forgotten Kingdoms? Perhaps a split tape or even a vinyl re-release of the full length?

FK:

I am hoping to record a new demo. I have put my foot down about no splits for FK, I feel with such immersive music it's strange to abruptly change to a different band, maybe in the future with a suitable project, but for now no splits. There will hopefully be a vinyl version of the full length out through TDG, as well as a 7" vinyl of the demo.

TTV:

As we've discussed previously (in issue one's Ghosts of Oceania interview), there being a somewhat strange revival of the dungeon synth and dark ambient genres as of late - especially music specifically created by black metal musicians.

Looking back over your years in the underground, do you think it's more a matter of artists becoming bored (and feeling too constrained by their current genre's "rules") thus trying something new and different? Or do you think it's more of a throwback to the older days, reliving the era when artistry and the obsession with dark romanticism were as one?

FK:

I think it is more of a throwback to the older days, as you said reliving and keeping that dark romanticism alive, I think some artists want to express themselves and different

reflections of themselves through different sonic mediums, but if an artist is simply doing it because they have become bored within a genre then they should not be creating anything in said genre - uninspired art is just adding to the pile of garbage out there.. and there is ALOT of rubbish these days.

TTV:

As many of us would/should know - you're also the owner of Dark Adversary Productions based out of New South Wales, let's talk about that for a moment. How are things with the label since you reactivated it after there being a short absence? What releases are we set to expect in 2016 and is there any plans for any Forgotten Kingdom releases to be available there as well?

FK:

Things have been busy, and I have a lot more motivation to do the label which is of course a positive!

Forgotten Kingdoms full length is out now. Also there are many releases due this year like the new albums from Black Funeral, Crimson Moon, Valefor, Goathlood, Dreaded Void, Ghosts of Oceania, Drowning the Light (as well as a new demo), Initiation and Vampyric Blood! Hopefully all these will come about this year and some surprises too!



TTV:

Many thanks for taking the time to give this interview, the last words are all yours!

FK:

Thank you for the continual support comrade!



PAGAN WAR DISTRO REX (BRAZILIAN EXTREME METAL LABEL)

TTV:

Hails to Pagan War! Welcome to Through the Void Zine! How are things going over there in Brazil lately?

PWR:

Heathen Regards. As you can imagine, Brazil isn't a very easy country to live in. Not only that we're surrounded by scum waste called human from here, we have one of the most corrupt governments around the globe, which is basically composed of leftists, liberals plutocrats, gay and Christian thieves. Obviously there're a lot of harassment and surveillance by the so-called "security services" and the Jewish media regarding "politically incorrect" activities or that are against the sickening sight of their world. We live in a bestialized society by street violence and there's much misery as well. Thus, we create our own defence mechanisms and resistance to fight the system and to triumph over it.

TTV:

Pagan War Distro/Rex has been around now since 2010 (congratulations on 6 years of total warfare!) Tell our readers about your label, what lead to its creation, and was it hard to get started?

PWR:

Yes, we passed several problems in the beginning. We wanted to publicize and distribute bands that we liked and we supported, so we can establish partnerships with labels and bands of some renown in the worldwide scenery.

Through much sacrifice, dedication and professionalism, we released important bands and today we have an international support. Obviously we were boycotted in the early days, but now the name of PWR is something of undeniable prestige in the South American and Brazilian context. The difficulties are the same: some material issues, lack of support and encouragement as well as a veiled hatred that some shitheads assholes inserted into underground scene from here has for us. But our guidelines have been forged through iron and fire. Already we trace our way and we will not turn back. Let the scum drowning in their own vomit.



TTV:

Explain to our readers about what the label's name represents. Why was it chosen?

PWR:

Pagan War Records is directed to the pure appeal of belligerence, elitism and avant-garde nationalism.

We do not intend to be more one piece of crap, usual or delinquent label, definitely we rise to something elitist, superior and far above the common shit. Here we honour all men, heroes, gods and Titans, which with their warlike spirits, values and audacity erected the pillars of history. Here we honour the immortal art of war in its most ancient and modern battlefronts. Pagan War is our deepest aspirations of revolt and rebellion against any human filth, infamous cults and creeds coming from the desert religions and all of our enemies and the enemies of our cause. Pagan War is our transformation and a new concept to come!

TTV:

As well as running a label, and a distro, you also have your own underground Zine called "Pagan War Zine".

Tell us about this publication... is there anything new planned on that front for 2016?

PWR:

Yes, we have our own publication. The primal concept is to promote the bands which we released. We have directed it since from beginning to readers and speakers of Portuguese language, although aren't discarded editions in English in the future because this way could have a wider reach worldwide. In the past we had great names like Temnozor, Nokturnal Mortum, Kaldrad Branislav (Branikald), Satanic Warmaster, Gontyna Kry or even Agalloch in our issues. We try to break down barriers and expand our proposal beyond our present Pagan / BM underground, fusing elements of other subcultures (Rac / Skinhead, for example) obviously all geared to our purposes. The last edition came out a few months ago, and participated among our iron pages groups like Der Sturmer, Furor Volturmo, Heldentod, Kanvass, Khaotic and Mother Thule. We intend to formalize another edition till the end of the year, but only time will tell.

TTV:

Out of all the bands and projects you've released since the label's inception, who would you say is your all time favourite?

PWR:

All our releases represent something special for us, and they all have a deep significance for the PWR's history. Obviously, our purpose is to release unprecedented, extreme and original stuffs. We aim to promote new groups and some reissues of iconic albums of some bands that share with us the same ideals and inspiration. All our releases are bands which we support 100%, however there're some ones that are more representative than others and it's these that give greater visibility to the PWR. Within a personal context, I would mention the release of the German Blutkult - "Worldwide Offensive" as one of the most remarkable, considering that's a band which fully we support their ideas and attitude and that musically is something extreme and inspiring. This release was banned by the so called "law" in Germany. Wald is also a hatred response from Russian Front within a militant and ruthless style. The last Goatpenis releases also feature importance because it's one of the oldest, extremists and cult Brazilian bands which carry good feedback internationally.

The new Apocalypse War CD embodies in itself this mark and serves like a standard for us to will come in the future.



TTV:

What is the deal with this Knife Blade Fest that I keep hearing about? Is this something you plan to keep putting on every year? How is this festival received by metalheads in Brazil?

PWR:

The idea of holding the Knife Blade Fest is to promote live performances of bands from our scene that has been fighting shoulder to shoulder with us and have an ideological and philosophical identity in what we're doing. In the first two issues, we prioritize Brazilian groups, but for the next editions we'll try to include bands from other countries in North America and Europe axis. Only the most radical, devotees and extremist ones are invited to be present in our celebrations.



TTV:

Are there any other metal labels in Brazil that you deal with that are worth mentioning, and is there anyone we should avoid dealing with - Ripoffs etc?

PWR:

Yes, there're a lot of decent labels here. Obviously many of them tread an individual path. Of those who have common ideals with us and have given support we can to detach Battlefront Prod, Deathcamp Rec, Wolves Curse Prod and Treze Listras Prod. In the future more partnerships will emerge. About the rip offs??? The majority of them were smashed!

TTV:

Brazil has many great bands such as Evil, Goatpenis and Furor Volturno just to name a few. Are there any underground bands that you think our readers should know about?

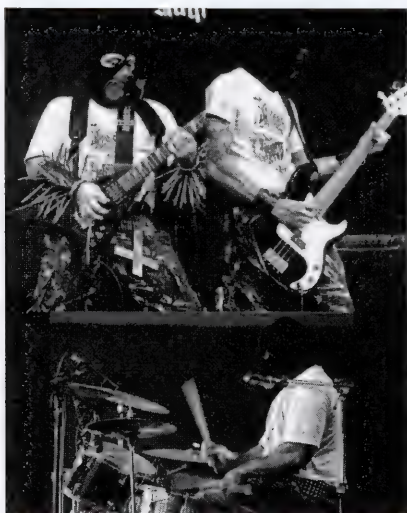
PWR:

Goatpenis is an old band and have a very strong concept here.

Furor Volturno is a nice young group but with a superb potential and a very interesting lyrical concept.

There're tons of bands, but most aren't worthy of mention here.

The groups that we support at this time include: Seges Findere / Exekution, Warforged, Kanvass, Crown of Fallen Heroes, Patria, Khaotic and Ravendark's Monarchal Canticle. Outside the Pagan / BM scene, we have Zurzir from the RAC universe and the comrades of Brazilian Skinhead legend Bandeira de Combate.



TTV:

2016 is shaping up to be a busy year for PWR release wise... can you share with us some of your plans for this year?

PWR:

For now the newest Goatpenis - "Apocalypse War" in combo Metal Box album 2016 and for the coming months we will have the split Barbarous Pomerania / Nyja, a full-length of Holocaust (Ger), Ritual Combat (USA), split Goatpenis / Kurgaall (Ita), full-length of Kurgaall, Kolovrat tribute 3 vol. Metal Box Combo plus t-shirts... and probably one of the most awaited releases of the year, the new Zurzir's album. At the moment these are the only news we can to mention.

TTV:

Thanks for your time I know you're quite a busy man! The final words are all yours!

PWD:

Thank you comrade by the space and help spread our ideas and merchandise in your Mag. Think for yourself and stay firm against the decadence of our time. Fight, destroy, build and transform the reality around you. Only in this way our time will come.





WARWULF (OCCULT/SATANIC BLACK METAL)

TTV:

Hails Wulfskrieger! Thanks for agreeing to this interview.
How's life in the USA as of late?

W:

Ave, it is no problem at all. All is well in the states,
currently relocating to the Northwest (Oregon)
closer to the fall of 2016.

TTV:

Warwulf has been around now since 2003, 13 years of spreading
the plague! Can you tell our readers what lead to the
creation of the band? Was there anything else you took part
in, pre-Warwulf?

W:

Yes, there were a few local bands I was involved in that led
to the creation of Warwulf. They were mostly local, backyard
black and thrash metal bands. At age of 14, I was already
involved in projects with friends, started playing my first
gigs, but I never seem to fit at the same level as most of the
members I played with, had several altercations with people
from the "scene". So that is when I had the thought "Fuck it"
and start pursuing my own music. The first solo project named
Ragnök. I felt the music I was making didn't fit the name so I
ended up creating Warwulf. The name perfectly fits the music
I create.

TTV:

What would you say are Warwulf's biggest influences, musical
or otherwise? In your everyday life does the band operate as
a separate entity unto itself, or is it all encompassing?

W:

The biggest influence is 90's French black metal (Seigneur Voland, Mutilation, Vlad Tepes etc.) of course there are Finnish bands that have an influence in Warwulf.



TTV:

I first discovered Warwulf through the split with the band SAD, it's still my favourite of your releases! Tell us how did this split come about? How do you feel it compares to the earlier demos?

W:

After the release of "Wampyric Curses" I was creating songs for a possible full length. It was then that Ungod (Sad) contacted me and had the idea of a split. I was extremely honoured with this opportunity. Comparing this release to other demos, I feel that this was starting point of my more in depth creativity and song writing.

TTV:

Next up we have the first full length CD released in 2013, "The Archetype of Destruction" released on Thor's Hammer Productions out of France. Tell us about this album, how did it come into being? What was it like working with Hammer of THP? He sure is an interesting character...

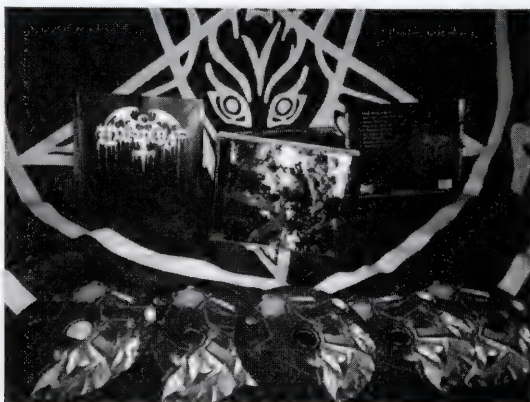
W:

T.A.O.D. is the first time that song and riff development played a factor to the future of this project. I experimented with a vintage 70's instrument to capture a raw 90's black metal sound. With it, I felt that Warwulf began to evolve beyond music but into art.

At the time I did work with THP and had a few releases but I felt that every time I wanted to explore different labels they were too clingy and wanted their name on every release I did. Very annoying. With the help of Lenrauth (Kristallnacht) I was able to be in contact with JFN and have the first album released by Darker Than Black Records. I still don't know how THP heard about it but were persistent in having their name on this release. And at the end T.A.O.D was a DTB and THP release.

It was an honour working with JFN and DTB, not so much THP.

I do want to add that I am grateful THP was willing to work to bring my music to a hearing, but the relationship felt more like Warwulf was being used for their convenience.



TTV:

2015 brought the new full length CD "In the Glare of a Dying Horizon" via Obscure Abhorrence Productions out of Germany. Was the creative process on this album different compared to the last, and what lead to the change of label for this release?

W:

This release in my opinion is my best work thus far. A lot of effort was put into this release such as song making, music, more audible with the help of a producer and using different instruments for this album.

Originally, a few of the songs was meant to be on a split with Elitism (Fra) but the band somehow fell off the face of the earth. I'm glad this split never saw the light. With Obscure

Abhorrence Production I wanted a label that releases music similar to what I create, I contacted Andi and agreed to release the latest album. Andi is very supportive of Warwulf and I will continue releasing albums through his label.

TTV:

As well as songs in the standard black metal vein, Warwulf also has some darker, more ambient/eerie instrumental styled tracks... Why did you choose to include the difference in styles throughout your releases (instead of as a separate project?) Are there any dark ambient side projects you've kept hidden that we should know about?

W:

With every Warwulf release, I want the listeners to feel like they are in roller coaster of hateful black metal and adding ambient/eerie instruments in each release I feel that it changes the pace into a darker tone makes the release much more appealing.

As for other projects, yes I have 2 others this is the first time I'm announcing them, they are ambient/black metal projects far different styles than Warwulf.

I don't have a release date on the projects but working hard to have them out.

TTV:

How do you feel about the American cult of black metal these days? Gone are the glory days of the greats such as Judas Iscariot, Krieg, Havohej and others... Do you know of any newer bands that worth our readers time and effort? If so, do enlighten us!

W:

You're right, the glory days are gone. But there are a few bands that carry the black flame with pride. Bands like Unhuman Disease, Black Funeral, Mal, Nyogthaebliis, Lord Berith, Battle Dagorath and Abyssic Hate only to name of few.

TTV:

What is in store for Warwulf release-wise in 2016? Perhaps another full length or some much needed demo reissues? Are any plans to play live in 2016, and lastly, where can we find your current releases?

W:

In 2016 there won't be a new full length, but there is going to be a vinyl and tape edition of the latest album, In the Glare of a Dying horizon. Both editions will have a bonus track not found on the CD release.

As for shows, I'm considering playing a show sometime in 2017, no plans for a 2016 show so far.

TTV:

Many thanks for this interview, the final words are yours!

W:

Thanks for having me and thanks to all that have supported Warwulf throughout the years.

Ave Sathanas.





CERNUNNOS WOODS (PAGAN FANTASY DUNGEON SYNTH)

TTV:

Hails Bard Algol Erihoas! Thanks and welcome to the second issue of Through the Void Zine. How is everything these days over in the USA?

CW:

Greetings and thank you for inviting me.

Well the US in general is pretty fucked up right now. Mass shootings almost every other day, rising racial tensions that haven't been seen since the 1960s, uppity Christian patriots trying to turn the US into a Christian Caliphate and on top of that a presidential election is coming up. So almost everyone is teetering on the brink of crazy. Although some think America has already been completely crazy for years now. Ha, ha, ha...

TTV:

Tell us about the early era of C.W, what world were you trying to create for your listeners way back in 1993?

CW:

The initial inspiration for Cernunnos Woods began with the soundtrack LP for the fantasy movie Legend by Tangerine Dream. Generally their material is very long and evolving ambient soundscapes but on this album the songs were shorter and more lively and I thought it might be cool to do something similar but with vocals or other sound effects with it.

The overall goal was to create a fantastical type of music that explored Celtic folklore and would evoke a vision or journey in the appropriately attuned listener.

TTV:

Where did the inspiration to lead the project down a dark mystic path stem from? How did the concepts of Celtic and Druid folklore come to be key themes?

CW:

Since my earliest days, I can remember being attracted to books on ceremonial magic and mysticism. I believe this is because magic and mysticism is based on immediate experience of the corporeal and psychological will VS faith or religion.

I became interested in Celtic folklore and Druid (which I consider as Celtic shamanism) when I started working at the Renaissance Festival and began meeting fellow pagans and discussing mythology, in-between bouts of underage drinking and swordplay.



TTV:

What do the names Cernunnos Woods and Bard Algol Eriboas represent?

CW:

Cernunnos as you may know is the horned god of nature in Celtic mythology. So basically Cernunnos Woods an indication of a tract of forest dedicated to Cernunnos. A ritual I actually performed in the forest near my house along with a version of the great hunt. I live in the country where there are still a lot of big forested areas, despite the encroachment of yuppie scum and their cracker box houses. As far as my stage name goes Bard is a rank in druidry, meaning musician and / or storyteller. Algol is the first flashing binary star system discovered, it has been considered the

"demon star" since ancient times and Eriboas is an obscure name for a Djinn or mischievous spirit.

TTV:

When listening to C.W, one can hear a lot of orchestral influence between the sounds and voices. Were you classically trained prior to starting the project or did you learn the finer points of the craft along the way?

CW:

I had no training of any kind. Everything was improvised by ear according to what I heard in my head. Each track (strings, tympanis, effects, vocals, etc.) being done in one take due to the archaic way it was recorded. I still write and record this way.

TTV:

You also are busy running the label Dark Age Productions, focusing primarily on Dark Ambient and Dungeon Synth music. Tell us about the label and the type of bands you're interested in.

CW:

Dark Age Productions is alive again and seeking new artists for both physical and worldwide digital release. DAP is focused on bands who create dark atmosphere, occult / ritual sound, fantasy inspired, black ambient and neo-folk. The one area DAP seeks to avoid is artists who promote politics or ideology. I believe politics is a pollution of the art.

TTV:

The label as well as Cernunnos Woods was defunct for many, many years... what do you think lead to each projects recent revival? What is it like now, compared to the early years?

CW:

I hit a rough financial patch and my efforts were exhausted dealing with it so unfortunately my work with CW and DAP was disbanded. In that time I continued involvement with the underground and built up Battle Helm Magazine (now battlehelm.com) which was a print mag dedicated to old school heavy metal bands and the new bands (at the time) that were beginning to perform the old true metal style that I grew up with. There was always a desire to begin CW again and along with it DAP but it took about 20 years to get there! Ha ha

So much has changed in the intervening years. The main thing being the home based recording studio has really taken off. In the old times having such a full featured studio on a PC was the provenance of a very few wealthy musicians, nowadays once you purchase a MIDI keyboard and a decent recording software essentially anything else you need is available free as a VST plug-in. Thousands of dollars worth of studio equipment is now free for the downloading. Then there is digital music distribution which eliminates having to do physical CD, Cassette or LP releases, although I am old school and consider a physical release a "real" release. One negative aspect of the digital era is that there is so much coming out that releases are lost in the shuffle unless you put forth a concerted and often expensive effort for promotion. Dark Age Productions today is a side label of Metal Hell Records which is my label for releasing black, folk and unique heavy metal bands. While still underground and independent, both aspects have more professional goals of getting the artists music distributed further and through widely accessible channels than was possible in the past.

TTV:

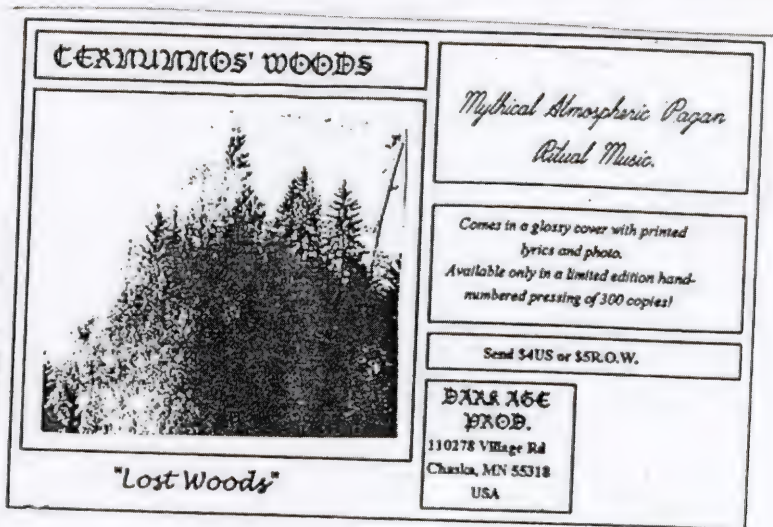
What are your thoughts in regards to the recent resurgence of the Dungeon Synth and Dark Ambient genres? Are there any bands you've heard that would be worth the time of our readers?

CW:

I think it's great that there are new bands picking up on this genre. Although I must say reading some of the assumptions from the younger generation of fans online about why bands began creating this style or what it "should" sound like can be a bit comical at times.

The early bands that were in contact with each other were feeding off the energy of this new experimentation and improvised recording techniques that was going on. Each one seeking to find their own niche and carve out a (hopefully) unique place for themselves in both sound and visuals.

I think the closeness of the scene with bands sending each other demo tapes and letters written in crabbed script covered in sigils describing our latest experiments has been lost in the digital age.



TTV:

Briefly explain to our readers the differences between "Awaken the Empire of Dark Wood", "Lost Woods" and (my favourite) the 1994 classic "Tears of the Weeping Willow". Looking back, which release do you think conveys the sound(s) of C.W best?

CW:

I think the album "Awaken" was my most completed work from that time period. "Lost Woods" and the label-only promo "Immrama" which only a few folks got hold of was something of a demo to the album. "Tears" was the first experiments with the keyboard and I suppose has that raw energy of fresh experimentation without a more narrowly defined sound.

TTV:

Is there anything new on the dark distant horizons this year? For C.W or otherwise?

CW:

Yes I want to get "Lost Woods" and the "Awaken" album remastered for re-issue. I had it nearly completed but a PC crash has allowed me the opportunity to start all over and do it again. I am now a fan of back-up hard drives! The complete remastered materials will go onto an anthology CD and possibly limited cassette as well as digital release. Then I plan to release a new album of Cernunnos Woods using lyrics and song ideas saved since the debut album.

Outside of Cernunnos Woods I am also working on a cinematic dark ambient / ritual project called Sigillum dei Draconis.

Audio more suited to closed eye meditation or listening in the dark by candlelight. Each release of SdD will probably explore its own concept and not be set on a defined path other than inspiration from ceremonial magic, mysticism and literature.

TTV:

Many thanks for your presence here today. The last words are yours to speak!

CW:

Thank you for your interest and support of Cernunnos Woods! I wish the best for you and "Through the Void". Keep cultivating the flames of the underground!





EVIL (BRAZILIAN BLACK METAL WAR MACHINE)

TTV:

Hails Warlord! Welcome to Through the Void Zine. It's an honour to be able to interview you, many thanks for accepting. Tell us, how are things over it Brazil at the moment?

E:

Thank you very much for the interview and sorry for delay! Usually I don't answer interviews due to a lack of time. Your support is much appreciated! Things in this side are a bit chaotic, due political/financial crisis and Brazilian people are too much pacific for a civil war.



TTV:

What inspired you to create Evil back in 1994? Did you guys care about what was happening over in Norway and other parts of Europe, or was it more to show the world that Brazil could do it just as well, if not better?

E:

Well, me and Henrique "Black Goat of Darkness" (RIP) started with Evil in the end of 1994, but we were involved with other

bands some years before Evil begins. In fact, our main influence came from the fact of Black Metal stopped being a satanic circus created during the 80s and words became into active terror-machine.

TTV:

Congratulations on over 20 years of EVIL, over 40 releases under your belt, a truly great achievement! Can you explain to our readers how have things changed for the band over the years? Is there anything you'd do differently if given the chance?

E:

Thank you. Mostly of our releases were pressed in the purest analog style during the mid and end of the 90s. In that time it was really hard to find a decent studio here and musical producers weren't familiar with extreme metal music. We only had accesses to a decent studio back in 2016 when Evil returns back as a duo. Although we had some big losses, nothing could be done different. I am proud for all victories and losses, where I found strength and wisdom during these 2 decades of history.

TTV:

Many will also know you from your record label Hammer of Damnation, not only do you have a strong online presence, but in recent years the label has since opened a physical store.

What was the catalyst for opening an actual shop? How's business going?

E:

In fact, I am working with distro services since 1995, when I started with Pure Evil Prods. Hammer Of Damnation is the resistance of south American underground and we started with physical shop around 3 years ago. The main idea for opening a store is to bring back the golden times of vinyl records of the 80s and the CD stores from the 90s, as mostly of young people never had the chance to be in a real, physical store before.

I left my 15 years of private job to dedicated full time in my record shop and I am very proud of it! The main goal now is to be between the greatest labels in the world.



TTV:

I'm a big fan of the album *Arktogää*, a slightly "cleaner" sounding release for Evil, featuring contributions by Widar from Bilskirnir. How did you come into contact with him and how did you find working with him on this album? It was good to see the collaborations continue with the splits "German-Southern Brotherhood" and "Under the Sign of the Hammer" (with Pantheon), definitely stellar releases!

E:

"*Arktogää*" was the first home studio album I did with Evil. I recorded everything using my own equipment and Warwolf from Thallium helped me with mixing and mastering this album.

Widar is a very old pen-pal of me and we did really good works together. Also, I was very surprised when I heard "Wotan Redivivus" song title, which he used my music with perfect new ambience.

TTV:

Recently, Evil were meant to play in the USA, but things didn't exactly go to plan... tell us what you can!

WG:

Here, the bands official statement about this shitty experience:

"Illegal and too dangerous for America - about imprisonment and deportation of Evil in the USA

After 10 months of preparing, weekly rehearsals, we had 1 hour and 20 minutes of set list for Cathedral of the Black Goat Fest. It was great chance to meet old friends and play alongside some cult US bands in Chicago area.

Our problems had begun after arriving in O'Hare International Airport. The officer from Department of

Customs Border Protection started making us too many questions about our stay in Chicago, our jobs... and of course, all questions were answered. The officer stamped our passports and sent us to the x-ray to check our luggage. Before they started checking our luggage, another officer started making us the same questions as the first officer did, and we said the same answers. They got a lot of interest for our stay in Chicago and asked us: "Do you play in a band, guys?" We said, no. So, officer checked our luggage and nothing wrong was found, but he asked us once again: "Do you play in a band?" No, I said (Exactly as the American guy who invited EVIL, directed us). After that, officer confiscated our phones and a few times later, more officers came and took us to Department of Homeland Security for interview us separately. Then, our real problems started. During individual interview, two officers returned with same questions. This time, they started asking us about a musical festival we supposedly would play and we kept saying "No". Thus, after more hours, interviews and more negative answers from our side, they sent us to an immigrant prison. Around 5 hours has passed and they sent us back to the interview room and said us: "We checked your phones and we have the truth, we know everything about this festival, we know why you are here, so better start telling us the truth or you will be arrested for false testimonial", and thus we did. Then, after 10 hours of questioning and 5 hours in prison, our Visas were revoked and we were deported back to Brazil! We are very disappointed for all that shit, but at same time, this is interesting to see how things really works in the USA, and here we send many kisses for every Mexican-Latino-American immigrant/officers by treating us like "persona non grata" or illegal immigrants. I am sorry to say we never was, and never will be like you!

We send our sincere apologizes for every person that was at CotBG Fest to see Evil and our big respect to Lord of Depression, Vothana and all the bands involved. I think we can't even go back to the USA so easily again. So, if you want to see Evil, next March/2017 we will meet you in Mexico! And next time, we will get our Visas with Al-Qaeda. It's fast, simply and better way to go the USA." Also, in December/2016, we will do the first complete show in Brazil, to spread our chaos to who really want and can listen! This gig will present 4 bands and maybe will be recorded to be featured in a future vinyl release! Just expect hate and pain - No virtuosity, No clean sounds...



TTV:

Let's talk about your drummer "Wargun" for a moment, him joining Evil in 2007. How did you guys meet each other? What prompted you to seek a drummer for the band, after playing by yourself for many years?

E:

I knew him in 2006 and his coming in Evil was natural as, I never sought for a drummer or additional musicians.

TTV:

One of my all-time favourite releases, one I always go back to, "Fuck Peace! We're at War" back in 1999. How did this split come about? It's a masterpiece of raw black metal, including a sound that many bands strive to emulate, so much rawness. How was this split recorded?

E:

"Fuck Peace!.." was one of the impressive releases of Evil during the 90s. Mirko Gaamalzagoth was another of my oldest pen-pal and the idea for this split came from both sides. In 1997 "Evil Storming Onwards to the Battlefields" was originally recorded as a promo tape with songs for the split with Moonblood in LP via Sinister Records from Greece but it never happened because both drummer and guitarist left the band in the same year, thus I decided to walk alone with Evil

and created new songs for that split. 1000 tapes covers were printed but around 500 were confiscated by police in 2001. I still get a lot of labels interested in reissuing this release in LP but I can't accept this because I don't have Mirko's agreement.

TTV:

Brazil is known for many bands, mostly of the war metal persuasion though, in my experience anyways... What bands from your homeland would you recommend to our readers?

E:

Yes, there are many bands in this side but only a few are really worth of attention, such as Ravendarks Monarchal Canticle, Iron Woods, Great Vast Forest, Havoc, Gates of Holocaust, Profane Creation, Antichrist Hooligans, Luvart, Walsung and a very few others.

TTV:

Are there any plans for more releases in 2016, perhaps a few more splits, or compilations?

E:

We are back into rehearsals and we have our set list for Cathedral of the Black Goat fest ready. Besides of that, we are going to record 2 new split 7"eps this year, the first with Czech Black Metal horde Silva Nigra and the second one with our long time comrades of Iron Woods. Also, in the end of this year we will re-record "Evil Storming Onwards to the Battlefields" in order to celebrate the 20th year since this release. At last, but not least, Der Sturmer/Evil split LP has been unleashed by Ig Farben and soon Darker Than Black is going to release "Rites of Cleansing" 7"EP and reissue of "Hammerstorm" in Gatefold LP.

TTV:

Thanks again for agreeing to this interview, very appreciated. I'll leave the last words up to you!

E:

Thanx for your support, comrade!
Keep the ancient spirit alive...



DEPRESSIVE SILENCE (MYSTICAL DUNGEON SYNTH)

TTV:

Hails Ral! thanks for accepting this interview, and welcome to Through the Void Zine. How are things at the moment over in Germany?

DS:

Mighty hails! Well, things over here are really going well - seems to get a real mighty year, hahaha!

TTV:

Most of our readers would know you as the guitarist of black metal band Mightiest, Depressive Silence (D.S) being your dungeon synth side project... Tell our readers how you came to form D.S? Was it because you felt that you needed another musical outlet, outside of the style of Mightiest?

DS:

Back in the early 90s, when Dungeon Synth was 'born', I felt a close association between Dungeon Synth and Black Metal concerning its atmosphere and mood, whereas both were capable of banishing me in some intense way. This led to strong interest in channelling my musical ambitions into those paths.

I also must admit that the work of Mortiis was highly inspiring and this took some influence on me, at least in the beginning.

TTV:

Enlighten our readers about how you came to name the project "Depressive Silence"? What were the key elements that influence the sound and imagery associated with D.S?

DS:

Because of its short form, of course. DS stands for Depressive Silence stands for Dungeon Synth, haha.... No, the first efforts of our tunes turned out to have some depressive touch. And the first two songs ever written appeared on Mightiest's debut demo, entitled 'Depression' and 'Silence'... not quite hard to combine, right? Concerning the key elements I already mentioned Mortiis' influence, but as most artist's work develop throughout times, so did ours, naturally forming those unique and original DS-soundscapes.



TTV:

Dungeon Synth genre has undergone a revival of sorts over the last few years, with many new projects emerging as well as some older flames burning again... What are your thoughts on this?

DS:

Really cool thing to happen, as I'm deep-rooted within the genre. I must admit that I hadn't a look on the movement at all for a long time, but I appreciate the wide acceptance and support nowadays, partially achieving kind of 'late fame' for some of the old guys, haha...

TTV:

This year marks the return of your main band Mightiest, with a new album already out. Tell us what lead to its return after 20 years of absence?

DS:

Hell yeah, this is some heavy shit going to beset the audience! Well, Mightiest never has been 'dead', yet quite too long inactive.

Some certain circumstances led to this absence, but there has always been a great affiliation to the scene so that we've finally found our way back for good. Aah yes, guess who's managing not only the guitars but also the keys?



TTV:

Can you tell us what lead to the idea of the D.S tape reissues? I'm definitely looking forward to them, especially compared to playing in excess of a hundred dollars per original tape online...

DS:

During the last past years' proposals of re-releasing the DS-material increased more and more.

Looking at the wide audience nowadays compared to that back ago in the 90s I finally thought it should be a nice gesture making it possible for interested fans getting hold of some official media. And as there never has been any pro-produced stuff I am pleased about this myself.

TTV:

As mentioned before, you play guitar in black metal band Mightiest, who also released the split with Depressive Silence in the early era of the band.

What was the reason for this split, was it more of a vessel for DS to get out there, or was it that you felt the both bands' music suited/complimented each other?

DS:

We moved within the underground, and back then both styles matched each other in some way. Along with this matter the ordinary fact that DS featured two musicians of Mightiest led to this decision.



TTV:

As well as the band Mightiest, and Depressive Silence, you also had a short lived side project "Gothmog", tell us more about this project, what was it all about, and will it ever return?

DS:

DS was born as a 2-men-project, but quite soon each one of us evolved different styles. As we didn't want to mix those sounds as they didn't really match each other anyway, I decided to continue under a new banner, and so did B.S. (Solanum). Gothmog's tunes had a quite more medieval touch, with the intention to sound more rough, barbaric. I don't think that Gothmog will experience a revival - just have a look at loads of bands carrying this quite common name. But there may be a re-release someday, who knows?

TTV:

Is there any unreleased DS material? If so, will it ever be released? Is there anything else planned for 2016, D.S or otherwise?

DS:

No unreleased DS-stuff, the last of it had been published on the final 7" EP back in 1997. B.S. did some more stuff afterwards, meaning Solanum as already mentioned, but aside from both two official demos he went on creating synthetic music, but only for personal matters... lost in the ages.

TTV:

Thanks for the interview, we leave the last words to you!

DS:

Thanks a lot for the possibility of leaving some words to those who still may care about DS (you know: Depressive Silence stands for Dungeon Synth).

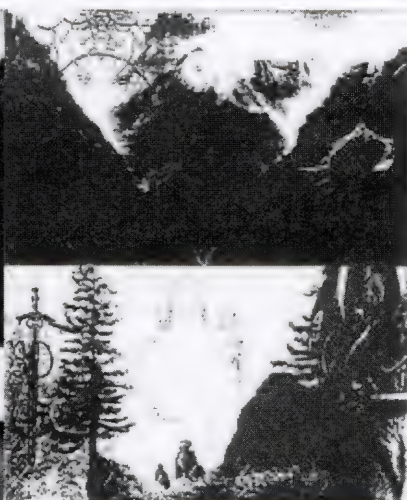
Well, maybe all the actual furore caused on DS one day emerges in an ablazing motivation for me retrieving the once left paths...?!

Yet primarily it has to be Mightiest I'll keep my hands on!



Mightiest
The recreation of the Shadowlands

Depressive Silence
Depressive Silence



The Throat

THE THROAT (WRETCHED DUTCH BLACK METAL LABEL)

TTV:

Hello Kenneth, welcome to issue 2 of Through the Void Zine. How are things going over in the Netherlands at the moment?

K:

Hello and thanks! I have no clue how things are going in the Netherlands in any way. As for myself: things have been better, but all is relatively stable for now. I have been keeping to myself mostly. I listen to a lot of cassettes and vinyl; enjoy some drinks and good company. Currently on a long paid sabbatical from my daytime job.

TTV:

Your label "The Throat" has been releasing its own "special" brand of underground black metal and black noise since 2011. Tell us how you came up with the idea of the label, was it difficult getting started, and additionally - what is the origin of the name "The Throat"?

K:

I started the label in late 2011 as a means to release my own material on cassette all under a unified banner. No other labels were interested in releasing my music, so I had to do it myself. Not much has changed since then, as I still release a lot of my own material under the "The Throat" banner. I started with a single cassette deck, recycled tapes and zero knowledge on how to run things; I'd have to say things turned out pretty well.

The idea behind the name is me trying to make my voice heard in a milieu of uninspired and impersonal music that is very prevalent in the current music world; not just Black Metal for that matter.

TTV:

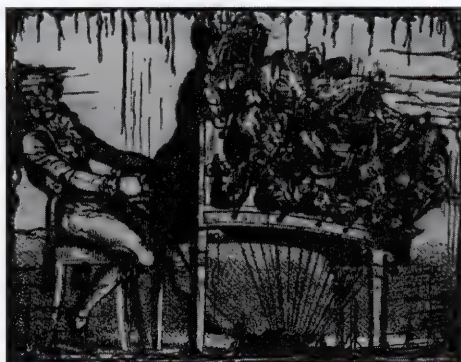
The Throat primarily releases cassette tapes, usually in very limited quantities - what is it that draws you towards the analog format, and what's with the limitations?

K:

Explaining a preference for cassette is always something that is hard to do. The cassette is a very cost-effective way of releasing music on a nice physical format as they can be recorded at home, in any amount the artist or label wants. Interested parties can also be charged less than with, for example, a CD, as a blank cassette is fairly cheap to begin with. Even outsourcing the duplication is fairly cheap if you know where to look. I've never been a fan of the look and feel of a CD-r demo.

I am an avid collector of cassette tapes myself, it is only logical that I would want to release on a format that I love.

The limited presses of my releases are the result of demand. Demand is not high, so the cassettes are limited to a small amount of copies.



TTV:

As well as running the label, you also participate in many, many, many bands (some as guest/session). Can you tell our readers about your main projects? (Folteraar, Faceless Entity etc.) What lead to yourself being in so many different bands, isn't there much to do in the Netherlands? (haha)

K:

To me there is no such thing as a "main project". We record and create when the time is right, be it for Folteraar,

Faceless Entity or other projects. The idea behind the amount of projects has a few explanations:

The vast difference between the projects in terms of sound, style, recording, the members involved, the atmosphere that I want to create, things I have to tell, etc. I also simply love to create; hence the amount of projects and releases.



TTV:

What is it like these days musically in the Netherlands? Are there any worthy acts that we need to be made aware of? Also, what is this "Black Plague Circle" I occasionally hear shrouded mutterings about?

K:

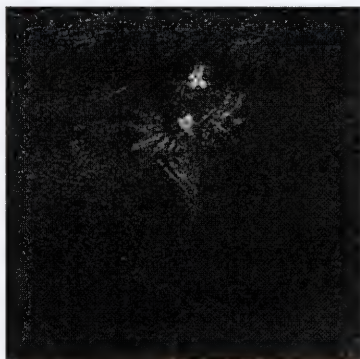
I am only up to date with work of artists that I work with myself or know on a personal level, most of them already being affiliated with The Throat in one way or another. There have been a number of notable artists and projects in The Netherlands in the past, but the current Dutch scene does not interest me, all of it is made to please and to be popular. Nothing of personal value can be found in their material.

The Black Plague Circle is a group of musicians from Bosnia/Herzegovina that I visit and work with on many occasions. They are brothers.

TTV:

As mentioned prior, you play in the band Folteraar, which has recently released the LP "Vertellingen van een donkere eeuw" via Iron Bonehead Productions. Given that "The Throat" and its musicians are usually releasing via very limited

copies, what lead to this change, and what lead to seeking out Iron Bonehead specifically to release this LP?



K:

We initially contacted Iron Bonehead for the release of the "Vertellingen van een donkere eeuw" on pro-cassette. The label instead offered to release the album as a 12" as they felt the material was certainly deserving of a vinyl release. The higher limitation is the result of the label being able to convince us that demand for a full-length Folteraar record is fairly high. Iron Bonehead is a label that has been around for a while and deserves a high amount of respect; I know that they will do what is right.

TTV:

What are the key influences for your musical endeavours? Is there much method to the madness (preplanning/writing) or is there more of a key focus on the spirit of the music itself as its own entity, via the sounds created when improvising?

K:

I could write a book about all the things that have influenced me to create music, let's just say that I like to get inspired by everything around me: current issues, memories, my past, other music, books, religion, etc. Even something simple as a childhood cartoon can influence me to create material; this has definitely happened before. The way I work differs for each project; some is written some is improvised.

TTV:

Of all the bands that The Throat has released since its creation in 2011, what are your all time favourites, and why?

K:

It's all very simple really. If I don't like the material then I will not release it. I do not have favourites; all releases are dear to me. I have insane respect for the musicians on my roster; I regard most of them as good friends.

TTV:

Running a label/distro would lead you to create many great distro links with other international black metal and noise labels, out of all the links you've forged, who would you recommend for our readers to contact, and why?

K:

Crude Form - The Netherlands:

Crude Form can be seen as one of two brothers to The Throat. The label has released a plethora of insane material in the Dark Ambient, Black Noise and Black Metal genres. Crude Form is also known for the excellent Dungeon Grease zine.

Shunned House - The Netherlands:

The other brother to The Throat. Shunned House is the new label of Jeroen of the now defunct "Black Abyss" label; Black Abyss was label which was the key for the development in my taste of disgusting Black Metal. As said, Shunned House is a fairly new label and a continued effort to put out material not for the sake of pleasing, but for the sake of passion. That deserves support. I cannot recommend their releases enough.

Australibus Tenebris - Australia:

Not so much a label, but more of an artistic platform for Black Metal propaganda. Genuine Black Metal done by respectable, genuine people. Australibus Tenebris has shown me and The Throat an endless amount of support, I am proud to return this support and I am proud to own all of their releases. You should too.

Eerie Silence - USA:

A criminally overlooked label. The home-base for the Ärid project. The label is run by a passionate musician that has made an insane output during 2015 and 2016. Scorching Black Metal hell.

TTV:

What are we set to expect (release wise) this year from not only The Throat, but from yourself as a musician as well? Anything new from Void Prayer?

K:

I am currently on a small hiatus with making my own material due to personal reasons. In my case "hiatus" means that I will not be able to put all my time into music for a while, I am however always creating.

It's hard to pinpoint what I am currently doing with The Throat, I release a lot of tapes, so by the time this zine is out I will most likely have done my second or even third batch of 2016.

A Void Prayer album is scheduled for release on 12" through Goatowarex.

TTV:

Thanks again for your time; we leave the final words to you!

K:

Thanks for the interview! I want to thank all that have supported me so far. I urge all that have an urge to create to do so; invest your time in creating music that is personal to you, grant yourself an outlet. Do not be led by people that create solely for pleasing others and popularity.





GRAVE WORSHIP (FILTHY DECREPIT BLACK METAL)

TTV:

Hails AR and BC! Welcome to the second issue of Through the Void Zine! How are things going over in the dark recesses of the western states?

AR:

First ever Grave Worship Interview! TOT4LKVLT

Things are going okay... Sitting on a few years of old tracks with 3 or so more being written as we speak multiple artworks in the same tragic state... Some things progress at a "rabid" pace while others fester and mould...I'd dare compare it much to life, "Living The 'ream" HAHA! But no, honestly, Things are very well, same shit different day so to speak... Surviving!!

TTV:

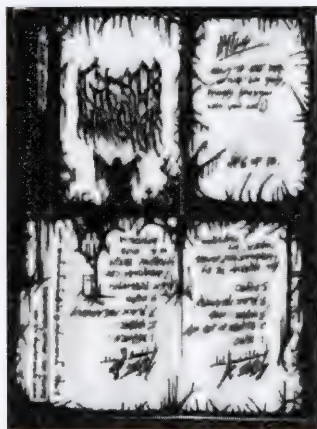
Grave Worship was formed back in 2002, and in my opinion is one of the hidden gems of the Aust. Black metal underground/movement. Looking back, can you remember what lead to the band's creation all those years ago? Tell us more about the origin of the band name, Grave Worship.

AR:

It was like a nuclear bomb detonating in your mind; hearing something totally alien that ticks all the boxes and more...

I came from the background of playing every week with anyone and everyone in a shit-fuck youth skate hall after school, the place to give the scum a time, place and space to play...

Shredding it out and eventually meeting some guys to jam with... Those formative years of slaying some For "Whom the Bell Tolls" KH leads in the school's belltower... Eventually meeting BC and the rest... GW formed in a weird way of wanting to pay homage to 'Black Metal' as well as creating my own music of this style. The band name was one that I was totally taken with from the initial idea... We're all going to Die... and so it is "to the grave"... Worship that!! I drew the logo on the 2hr bus journey from my house to a friend's...



BC:

I'll go a little deeper here... Both of us were writing and starting to record in limited ways prior to meeting. Our collaboration formed at the beginning of 2002, looking back

15 years ago (and almost half our lifetime!). It's hard to frame, we're not talking about '92, but it was still a strange time to both acquire music and develop contacts (and there's a great nostalgia between us reflecting on 'the good old days')...

AR had placed an advertisement on the notice board at the underground/import record store in our capital city, looking to form a Black Metal band. It took a few months to work out the nuances, we were only 16/17 years old at the time so there

were a few line-up changes, name changes, attempted recordings and shifts in direction but by the end of the year

we had written/recorded what would become the first Black Putrescence promo. There was a natural/amicable division

during 2002, AR pursuing what would become the Grave

Worship direction, I honing the BP sound.

The rest is history?



TTV:

After the 2002 promo, 2003 saw the bands first label based release "Demo I" via the mysterious GoatowaRex. Tell our readers about this release, what was its focus, and how were your dealings with the label? Have you heard much about their recent China based revival?

AR:

I was pretty excited to be releasing something through a label at that time. Its focus was to "put GW on the map" and was originally meant to be released as a 7", but that changed to Tapes... I don't know what happened, but somehow there ended up being "Extra Copies" of the tape; I would get the occasional email of "What the Fuck is with this demo??" People have tapes that have missing tracks, extra tracks (the 2002 promo) and sides of tapes screwed up... Something beyond my control, my "Contract deal" was that as fair payment for the release, I'd get one original of every Goatowarex release...

All I got was a shitty Mortifera CD! (I still have never listened to it) I also don't even have an original copy of this demo tape, only some inlays and my own master tapes!! I've seen one go on E-bay and wished I had got it.

HAHA! Psychedelic Lotus Order... Yes, I've heard a lot of both sides of the coin about them too... But, as much as I have not heard any of the releases or the bands, something strikes a chord, so I guess it's not all bad!

BC:

From what I remember BP and GW received the very first offers for what was then an idea of Dani starting a label. We had both been tape trading maniacally at the time and along with a few other musicians/traders Australia had become an

unlikely hub for LLN recordings just before that wave took off - we shared a mutual inspiration/fanaticism so it seemed natural. The options were limited at the time, the climate was different in regards to format and distribution - cassette tapes were becoming a relic, the vinyl boom hadn't hit so an underground label probably wouldn't break even pressing records. Dani offered anything we wanted to do regardless of cost and hassle involved so I have to respect him for that! GW decided on a 7" Inch EP, the artwork was designed, we recorded it with the Black Putrescence 'studio' and it didn't sound as envisioned, so we resorted to a simple tape release. In retrospect, it's interesting seeing what GoatowaRex became!



TTV:

Between the years of 2013 and 2012, we saw no new public releases from GW that was not until the split with Black Putrescence... So, what were you guys doing for those nine years? What lead to the idea of a 7" over a tape split, and what was it like working with Discipline Productions compared to GoatowaRex?

AR:

Somewhere in those years, life, feeling unpurposed with a lot of things musically for me personally at least, led to basically "Quitting GW". Along the line BC convinced me to "Keep at it" and we did. It took a long time for me to get back into it. Those years have flown by in retrospect... and for the most part, I have had no real "active interest" with much of the current, let's say "Environment" of 'Black Metal' so I think it was very easy to exist in some hermetic "void". That

said I've always wanted to tick "Having my music on 7" off some sort of egotistical accomplishment list... (I jest!) AND the 7" layout, the physical form, having to flip the tracks as well as having the tracks in order... it experiences better than a tape... Discipline Productions were very professional. I look forward to working with them again if that arises!



BC:

Touching on periods of inactivity... Being a musician, and especially having a Black Metal project more-and-more becomes somewhat of an outward alter-ego rather than a private creative endeavour as it used to be (if you get my drift). I get the impression people want to be culturally relevant more than ever whether it's being part of a band, artist/designer/photographer, running a label, zine, blog, pushing merchandise, and designing/modelling clothes etc - things that seem productive, maybe even competitive in a way... Whereas GW exists/existed one way or another musically, though we've never been as content driven and relevance isn't a driving force. Not to say that outside interest in what we do isn't great, or on the other hand that we're holding a childish pseudo-elitist stance against the scene - either way it doesn't drive us.

We're inspired by our creativity alone, so it feels pure. There are periods that lack inspiration, life is mundane or apathetic, real world responsibilities etc, but how many people can uphold a vision for over a decade without begging for attention and simply working on the task at hand? Not only that, in a world where there's endless material available which may not hold much value, or dealing within a scene where people come and go on a whim, I think having a long term perspective of the music you write is incredibly important.



TTV:

Through the years GW has existed in many forms, a solo project, a two man band and most recently, a 4 piece... What lead to the need (or want) to include other musicians? Do you feel having the extra members will positively aid the band's musical exploration? Is there ever a risk of too many chefs now spoiling the broth, so to speak?

AR:

GW went pretty quickly from a solo to a two piece. With "coming back to it" in the last years, it was something that just fell into place and made sense, and with that, it seems like that cliché of "band energy" rings true... Yes of course the extra members aid to the band! (I can't play everything on my own at once etc.) There's no risk of that here, myself and BC do the bulk of the song writing and the GW Rhythm Section pick up on it pretty quickly. Over time we all add our little twists and turns here and there to the tracks and the broth simmers nicely! I give the guys free will to do as they feel fit, and occasionally bring in the reigns...

BC:

There are obviously benefits to both. But it was a natural progression as we're all on the same page musically and personally. Every member of GW is ambidextrous and experienced at both their instruments and the kind of music we're playing (which is a rare find).

Personally, just concentrating on guitar opens up a whole new world to the riffs I write, how I interact with AR on guitars and both pushing each other into stranger territory.

Also seeing what BH and SG come up with creatively on drums and bass adds a new element of its own, the rhythm section could otherwise be an uninspired afterthought if it were still our responsibility.



TTV:

One of the bands' members is also an aspiring visual artist on the side - doing several works for other bands/acts over the years. Tell our readers about this member's artistic endeavours. Is there a place we can purchase prints etc? Also, if you can... could you give us a quick rundown of what else the other members of GW do in their spare time?

AR:

I was inspired with the art of Moya and in general all the imagery associated with 'metal' and used to do logos and inlays for a few people, but nowadays am more interested in doing painting and larger pieces. You can buy prints of some of my artwork from here:

<http://society6.com/vomitingblackart>

If you want art done, get in contact.
Vomitingblackart@gmail.com

I don't really know what the other guys do in their spare time haha! I try to read, play guitar or electronic music, and do artwork listening to music outside of working menial generic day to day job.

The simple pleasures!



TTV:

How is the quest going for the right tone these days, and will we see anything new - release wise in 2016? You really need to release something this year guys, we've all been impatiently waiting for nearly 4 years now!!

AR:

The tone is dialled in, though the pedals and set ups are always changing, but that said, perhaps it's the musical neuroticism coming into play... There is a huge difference in the divides between "Hearing a "Song in your Head" and then drafting it, and then having a full band play it. Time has never really been something that has even really bothered me... Perhaps it is (to an extent, a deliberate disassociation with 'the scene'); in the sense that we are in no hurry whatsoever to release anything... Rather, it's more a case of finely crafting something to the apex of its form so to speak... Music is immortal... What's a few years when releases and bands are more than a dime a dozen these days??!! We've been sitting on a fair few tracks, with a few covers in the lurks, as well... There's definitely more than enough material, it's just a matter of getting the recordings down... Rehearsal Drafts have promise, so I guess the climb to that mountain begins...

BC:

There are plans, though no time-frame... It would be great to hear the material in a finalised/recorded format, the songs are dialled in, we've all been hoarding gear for a while now to the point where we can create somewhat of an analogue 'studio' beyond what used to be basic 4-track recordings. With how long we've been working on material for a demo and/or EP, it could be something to be proud of or potentially a "Chinese Democracy-esque" failure.
Time will tell.

TTV:

It seems the metal world is slowly realising that Australia has/had many great underground black metal bands... What black metal acts from "Down Under" would you recommend, alive or dead?

AR:

I don't think we can talk AUBM without SKYHOOKS and SADISTIK EXECUTION. Nazxul demo tape got a solid warping in the summer too heh! The only other bands I would mention, this other guy has taken care of...

BC:

As a throw-back, I couldn't talk about AUBM without mentioning The Southern Tyrants who were an inspiration back in the day! The Tasmanians deserve a mention, and locally/personally the bands related to GW include Drohtnung, Broken Spirit and Desgranges...



TTV:

Now that Grave Worship is operating as a 4 piece, are there any plans to take the "worship" into the live sphere, either locally, interstate or internationally?

AR:

I need to learn how to sing and play guitar at the same time, and I have enough trouble getting through some of the

simplest, most retarded riffs at times... But, the flip side of that is that when we are nailing it, it is solid gold...

I'm down for all and any touring, it is just a matter of the costs of flights and all of that shit haha! Playing live is something I look forward to executing, but all in good time...

BC:

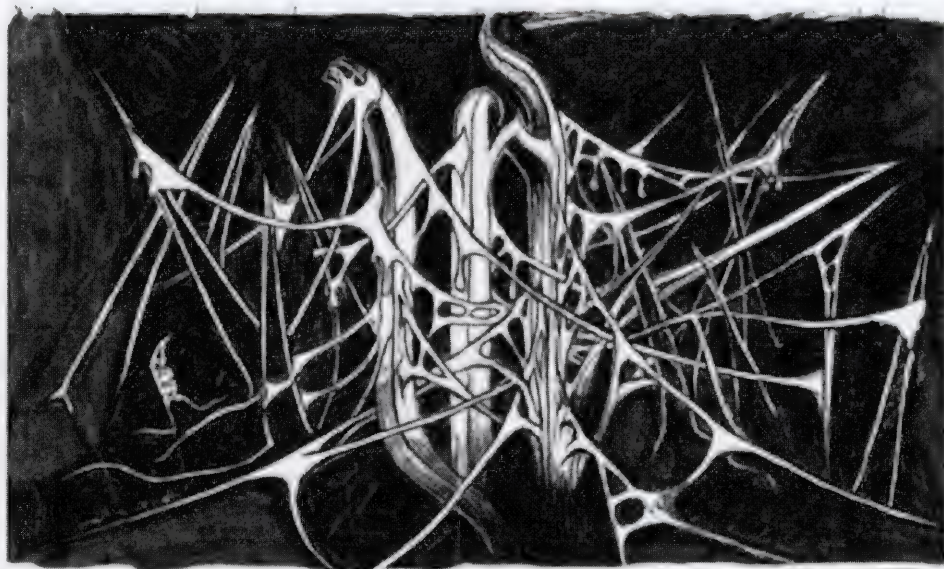
I think there's some magic in GW performing these newer tracks as a band (in the rehearsal room at least). Maybe it would transfer live but I'm not naive in our abilities (as AR mentions) when it comes to dialling everything in, and after playing live over the last few years I understand that grand visions sometimes don't translate on stage.

TTV:

Many thanks for agreeing to this interview. We leave the last murmurs of the interview to you!!

AR:

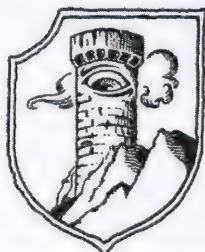
Thank you for the interview and keep up the great work with the zine!



VSA

Vomiting Black Art

<http://society6.com/vomitingblackart>
vomitingblackart@gmail.com



TOUR DE GARDE

TOUR DE GARDE (CANADIAN UNDERGROUND BLACK METAL LABEL)

TTV:

Hails and thanks to Tour de Garde for this interview! Welcome to the second issue of Through the Void Zine! How is life over in Canada at the moment?

TDG:

Life is as it has always been: a tumultuous struggle while awaiting death.

TTV:

Tour de Garde has been steadily releasing the musical plague since early 2000s - can you tell our readers about the formation of the label, of the early years? What was the main reason you decided Tour de Garde needed to exist in the first place?

TDG:

I had in mind to start my own label and distribution since I was a young teenager. I have always been passionate about the obscure underground black/death metal circuits. I felt that there was a total lack of underground devotion in Québec and I thought it would be great to spread the pure underground plague over here. Beside Sepulchral Productions (which was in hibernation at the time) there was not a single underground black metal label or distribution active at that moment. Cult labels and distribution such as Cyclonic Distribution, Drakkar Vinland or Deviant Distribution (which later on reborn from its ashes under the name Morbid Moon Records) were all out of action. I was in touch with a few true black metal undergrounders from northern Québec back in the days. They had a band named Arnstadt and they were looking to find a label to release their debut album/demo. I decided it would be a great opportunity to start

my own label and that's when Tour de Garde started. The main goal with the label was to perpetuate the vision I have of the true black metal underground. Since its birth the focus has always be the same, Tour de Garde is meant to be a pillar of the true underground spirit in an ocean of betrayers.



TTV:

Whilst primarily releasing black metal the label has been known to also delve into the realms of dark ambient and dungeon synth, what do you like about these types of music in particular? Any recommendations for our readers?

TDG:

These genres have always surrounded the black metal underground and are part of its aura according to me. I would recommend the early projects of the genre that I first heard back in the mid nineties: Depressive Silence and Bhaobhan Sidhe. There are plenty of others that are interesting but I feel a special personal connection with both of these. In our modern days, there are some projects that manage to recreate the ambience of back then genuinely. Old Tower and Forgotten Kingdoms are two projects that deserve attention if you are into dungeon synth.

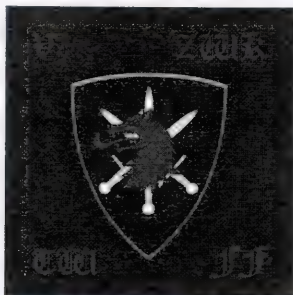
TTV:

What Canadian bands would you recommend for us to seek out? Is there anything decent coming out of your local area?

TDG:

As you may be aware, Canada is a very vast country and I don't feel much connection with people living at the other end of the country. If you want to talk about my local area, I guess Québec is the place you are referring to. There are two recent bands from Québec that I think deserve to be better known and

that I would recommend to seek out: Sanctuaire and Faustian Funeral. Sanctuaire is the new project of Monarque which focuses on Pagan traditions. It's more varied than Monarque in terms of sound as it goes from traditional black metal to epic space synth. I actually released some of their material under the Tour de Garde coat of arms. As for Faustian Funeral, its half French Canadian / half Polish purely underground black metal. They did a demo cassette as well as a split 10" with Venedae. They were also part of the "Allied in Wolfish Blood" compilation CD.



TTV:

Touching again on the topics of Dungeon Synth and Dark Ambient, do you look upon their recent resurgence as a welcomed movement, honouring the old ways or do you now see it as akin to a cesspool of mediocrity, suffering from oversaturation, with only minor glimmers of hope?

TDG:

As long as it pleased my ears and my eyes I welcomed the movement, if movement there is. I'll mention Old Tower once again as I think the project is not only interesting for its music but also for its visuals that transcend the era to bring us back to the times when the underground was still truly underground.

Old Tower masters the art of creating old school photocopied layout genuinely which highly contribute to have the proper aura for the dungeon synth listener.

TTV:

What would you say to someone who may be thinking of starting a label, specifically in the black metal/dungeon synth/dark ambient genres? Is there a method to the madness, or is it best just to dive in - head first?

TDG:

I would simply say that if you decide to start a label it's very important to be seriously focused and truly devoted.

TTV:

Tour de Garde also distributes many, many zines, as well as other merchandise besides the usual tapes, CDs and vinyls... What do you think is the drawcard of the zine in particular?

TDG:

As most people know, vinyl is the trendier format nowadays but it has never been Tour de Garde's main focus. Even if Tour de Garde sells a decent amount of vinyl I would say CD and particularly cassettes are the most popular formats we distribute. As for zines, they sell slowly to a few diehards but it's important for Tour de Garde to stock underground zines as they are part of the core of the true underground spirit according to me.

TTV:

What does 2016 hold for the label? How can we get in touch with Tour de Garde to seek out these underground gems?

TDG:

Tour de Garde just released underground gems by Hunok, Baise ma hache, Sanctuaire, Blood Tyrant, Mésalliance, Slågt, etc.

Upcoming later this year there should be the reissue of Amestigon's demo as well as the cassette version of their long time sold out MCD "Remembering Ancient Origins". Tour de Garde has also rereleased Akitsa's "Goétie" as a digipack CD with over 15 minutes of bonus material recorded back in the early 2000s. This reissue also celebrates the 15th anniversary of Akitsa's debut full length album. Many other projects are on their way, anyone interested in being informed about Tour de Garde activities is highly encouraged to join our mailing list, see our website at www.t-d-g.net to join.

TTV:

Thank you again for the interview. We leave the last words to you and you alone!

TDG:

Thank you for this interview.



PURE UNDERGROUND PLAGUE!



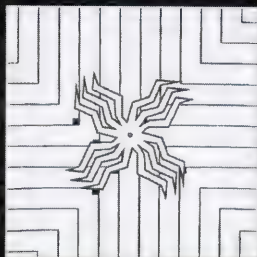
BAÏSE MA HACHE "Breviaire du chaos" Digipack CD

The French rural brants are back, spitting their New Wave of French Black Metal in the face of modern world advocates. A thoroughly intense, yet melodic opus dedicated to the ongoing struggle and chaos of the rural European spirit. Hectic, spontaneous and youthful black metal, the way only a horde from France could.



HUNOK "Megrendithetelenség" CD

After what seemed like a lifetime of winters and battles, Hunok's prophesied full length album is finally available. The barbaric sound of raw black metal and the ancient pagan battle winds will return you to the forgotten age of rainets, when darkness ruled and reminiscent curses were invoked from the Temple of the Fullmoon.



SLÆGT "Ildsvanger" Super Jewel Case CD

"Ildsvanger" is the first full length offering of the Copenhagen based black metal project Slægt, and it's also their strongest and most mature release to date. Performed and recorded by protagonist Oskar J. Frederiksen with drums by Adam Kjer Nielsen. "Ildsvanger" follows the same path as laid out on their earlier releases but the ten tracks that shape this album takes us much further into the darkness. Some of the hardest hitting anthemic black metal magic that has come out of Denmark in a long time! Bonus tracks include the demo and split with White Metal.



THE WANDERER... "Aura Nocturnal & Mysterium" Digifile CD

A release featuring the second and third demos from this obscure, atmospheric black metal band. Both demo cassettes were previously released in editions of 100 copies by Witchs Sabbath Records. Now, Tour de Garde presents this compilation featuring 50 minutes of skeletal, inhuman soundscapes from the depths of the underground. Almost no vocals (aside from choir-like chanting) are used on this recording, as a removal of the human element. The Wanderer... is music to drift into the alysis, to send your soul asunder amidst the ancient tones of analog production.

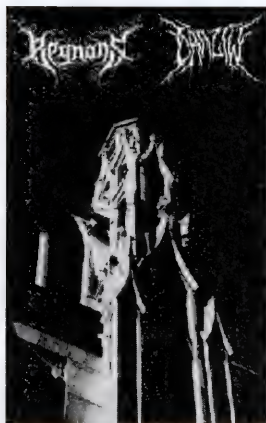
TOUR DE GARDE

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TOUR DE GARDE

COMING SOON (not in chronological order):
AMESTIGON "And the Dark were Unreleased" (demos '94-'95) Pro-MC
AMESTIGON "Remembering Ancient Origins" Pro-MC
MESALLIANCE "Ere Ranica" Pro-MC OLD TOWER "The Rise of the Scapler" LP...and more!

REVIEWS



Regnans / Draziw

When I first heard this split in January 2016, I was impressed as all hell, and still am now, as I write this many months later. First, we have Regnans, crazy as fuck old school styled black metal hailing from the Forest regions of Victoria, Australia, combining forces with the intriguing black metal band Draziw, who hail from the USA. Prepare yourself as this is a wild ride, through and through.

Regnans' sound reminds me heaps of acts of those early/mid 90s bands from Norway and the USA, mixed in with that eeriness and bastard fuelled aggression that one can only get from an Australian act. Truly epic weird riffs that mix well with some really solid drumming, wretched screams round everything out well, the total package, with just the right of rawness to end out the mix. Their final track "Winds of Winter" is their standout, raw and bleak, to the point!

With a name like Draziw, "Wizard" backwards, I was expecting something mystical, maybe even something with an over the top medieval feel to it, I was wrong... Having never heard this band, pretty impressive. From the get go, the first track definitely proves this. Draziw do seem a bit all over the place, I mean that in a good way though, from fast paced mad speeding riffs, to the more slower drawn out parts and then back again. The songs all fit very well together, and the overall feeling you get here isn't a nice one. I'm enjoying Draziw's riff transitions way too much, perfect example: their final track "A Hallucination of Lust". You need to get this tape now, via Darker than Black, don't fuck around!

REVIEWS



Ectoplasm - From the Extrasensory Sphere

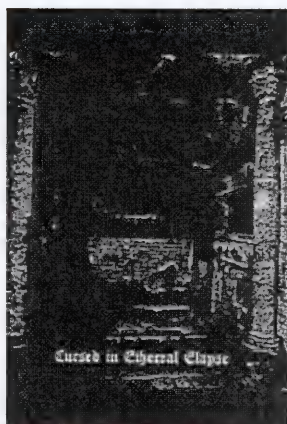
If you are scared of ghosts, spirits, demons, Djinn, Succubi, etc. etc., then I strongly recommend that you do not ever listen to this tape. It is downright creepy, however if you're like me, and are into those kinds of things, then I say go for your life... but be warned, it's going to get weird real quick.

Ectoplasm are from Spain, or maybe they were from Spain, before they all died, and conjured this recording up from "the other side" via a medium (haha). This release to me is like one big EVP (Electronic Voice Phenomenon) or "Ghost voice" recording, coupled with many truly unsettling tones and strange droning dirge-like guitars, and eerie noises. This is supernatural dark ambient at its best.

Back to what I was saying before, this release is quite foreboding, not in a creepy horror movie kind of way, or a scary story/book kind of way, more in a "what was that weird shadow on the wall/did I just hear a disembodied voice in my house" kind of way... Ectoplasm seem to want to make you feel like you're not alone, ever. That there is something else, thick and ominous, lingering in the distance, but always there. I'm not lying when I say that this release is definitely otherworldly, it's as if it was communicated to us from beyond the grave. I dare you to listen to this is a poorly lit room, alone, hopefully you come back to the realm of the living at the end.

Contact Fall of Nature via email (not via Ouija board)
for copies.

REVIEWS



Megalith Grave - Cursed in Ethereal Elapse

Murky, demented, low-fi, decrepit - these words are synonymous with Raw Black Metal and moreover, Megalith Grave.

Dwelling in the depths of the USA, bringing their own form of "fuckedupness" to the mix, they are here to fuck shit up, and on this release, they do succeed well in doing just that.

Some people have compared this act to Australia's Striborg, which one can kind of hear a bit of, but I find it's more that washy sound over the mix, as well as the vocals (somewhat), that give it that effect. Being compared to Striborg isn't a bad thing, but at the same time - it can be a curse too... Megalith Grave are truly in a realm of their own, and it's a dark realm indeed... Recorded in what sounds like it could only be a coffin or tomb, this release (the 9th on Megalith Grave's impressive list), really shows how the project has evolved, or in a sense "devolved" well into some truly raw and unrelenting chaos. I'm really enjoying those drums, really unforgiving in their pace, kind of like they are forcing the music along through the darkness, combined with those impressive riffs to create some of the most discordant and intense tunes that I've heard in awhile.

The only shortcoming I found with this one was that abrupt as hell ending, I wish there was more, way more... but from I've heard, we can expect something new from Megalith Grave soon enough. Unfortunately this tape is long sold out from the now defunct label "Defiled by Light", but do try finding it though if you can, it's well worth the hunt!

REVIEWS



Vrasésinerízve - Demo II

From Southeast Europe, specifically the country of Bosnia and Herzegovina - spectral dark ambient project Vrasésinerízve is more of a recent addition to the genre, a very welcome addition however...

Vrasésinerízve create kind of a strange feeling within you when you listen and then feel the music created. You feel like you're in an old haunted house, or funeral parlour, trying your best to escape the darkness, and the horrors that await you in the shadows. The first moment that very first note hits, you know that this is going to be very morose and truly ethereal journey. The use of Repetition is managed very well on this release - in turn aiding in the creation of feelings of uncertainty, and a sense of ritual, it is like you are being led further and further down a dark supernatural path, with no idea or concern as to where you are (truly) heading. Vrasésinerízve have done very well in conveying both a tone of dread, and at times even a presence of a foreboding evil on this release, something other projects never do succeed in doing.

This is epically eerie, obscure and also strangely, dare I say - pleasant, almost with an air of elegance - funerary, this term definitely fits in well when describing Vrasésinerízve. The droning bell of death chimes for thee!

Sadly long sold out from Black Gangrene, along with the first split. Look out for new a split, with Black Wilderness.

REVIEWS



Snorri - Putrid Black Fucking Metal of Death

Holy fuck this sure is something! Something very rotten indeed! If you had a band that featured 2 members of Drohtnung, Old Burial Temple as well as Grave Worship and Broken Spirit, respectively - you'd be onto something too. I give you - Snorri, black metal madness from the Western Australia wilderness!

Snorri start out this tape with a short but ravenous ambient/noise intro, with some bonus shrieks and wails abound. It sets the mood well, then proceeds hastily onto the first hymn! The guitar tone on this release appears to be the equivalent of mud, in music form, "shredding muddy madness".

Fuck... it's so damn down-tuned it gets intense real quick. Old's vocal depravity shatters through all the while sputtering on, like he's spitting blood on throughout the mix. The vocals have this crazy reverb effect on them at times, and it just makes it even more insane. The drums going mental where they need to, and then them being laid back elsewhere, BH really knows what he's doing here. Randomly, there is also some (very) unexpected keyboards, but don't freak out, they work and don't overpower anything else.

Everything although drowned in murk and distortion, fits and compliments. Highly recommended, still available at time of writing, via Signal Rex, out of Portugal.

Get this tape, or fuck off and kill yourself!!

REVIEWS



Funerary Temple - Insidious Pale Ghost

This project, hailing from Victoria, Australia, is another one of the newer entities who have released their first demo this year, and what a demo it was! Black metal and experimental noise seem to go very well hand in hand, with Funerary Temple being no exception.

The sounds that this tape emits are intense, Hovarth's maddening and despondent vocals are superbly done, and at times he sounds very "Wrest-like". Now, although the instruments do take on playing a familiar tone, be it nothing brand new here, it manages to still work greatly, especially when the tempo drops back and the guitar becomes the only focus. The drums on this tape are done well, sparingly and when needed... having the drums being handled by Necropriest from the Australibus Tenebris horde has helped to get the sound sorted. All of this, plus the over the top distortion really adds to the chaos held within this tape. Plus there is this strange "out of body/mind" atmosphere that permeates outward to the listener. This is especially evident on the (standout) track "Eerie Subterranean Mineshaft of Damp Air and Cold Incandescent Walls", it literally sounds as if the band is trapped in a mineshaft, and decided the best thing to do was record a creepy as song. After the third track, another "creeper" which is also very well done, we are greeted with a weird, experimental/noise track, 11 odd minutes of reverberated mayhem that ends the tape/journey with more questions than answers. This tape is a "Buy or Die" scenario, available via Australibus Tenebris, more demos and maybe even a split soon.

CLASSIC REVIEW



Dark Ages - Twilight of Europe

Anything of the medieval or bubonic plague related nature, especially in the black metal or ambient musical realms is usually a must hear, at the very least. This project, of R.

Saneko (of Drudkh fame), is by far one of the best dark ambient medieval themed plague referencing works that I have heard in a long, long time - hence it's a classic!

This release was the first of many from Dark Ages, which sadly ended its musical endeavours in 2012, after only another 4 releases - well it was a good run, 8 years of recreating Europe's dark and messed up history, it's the "Dark Ages" in aural format, plain and simple.

Onto the actual music, it's got a familiarity to it, definitely, that overbearing atmosphere that all dark ambient works hope to create. One thing I really like about this release is that "beat", from the first song "Breath of the Black Plague" it sounds like a funeral bell for all of Dark Ages era Europe, a stark reminder the doom and dread felt in this time. There is zero happiness, or "light" used here for inspiration - only the realisation that life during this era was in no way pleasant, and it is reflected as such, one feels as if they have experienced it, and lived it. The music really is haunting, but on the same token - it's almost pleasant, but also, unpleasant. Dark Ambient music is a strange beast that's for sure, but this project seems to know exactly what to do, how to do it is done extremely well. This is a must for those who appreciate not only dark ambient music, but the celebration of the darker elements of European History.

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Through
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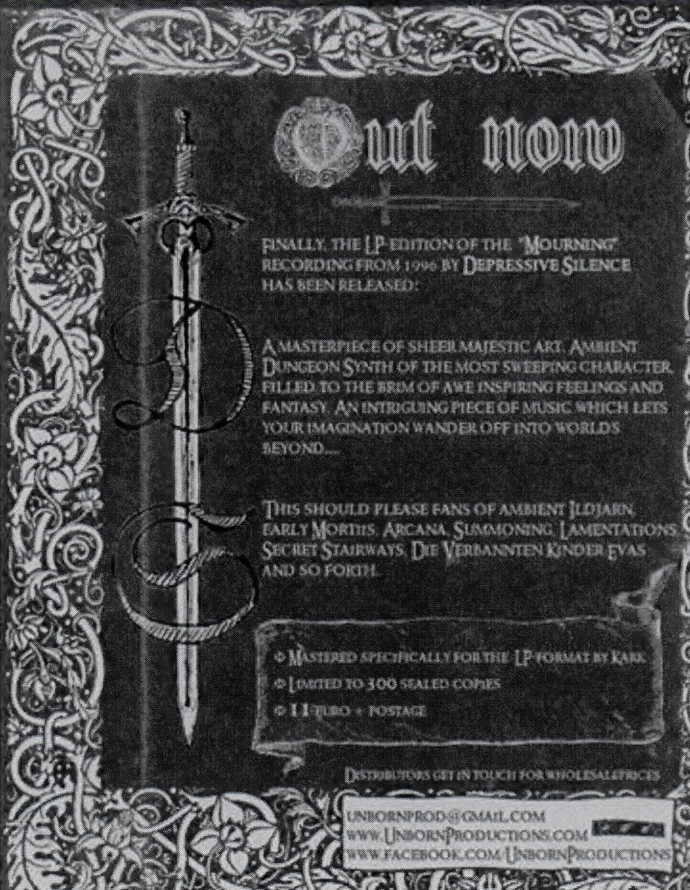


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